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AND THE BAY AREA.
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SHOES**
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Milk and his own past

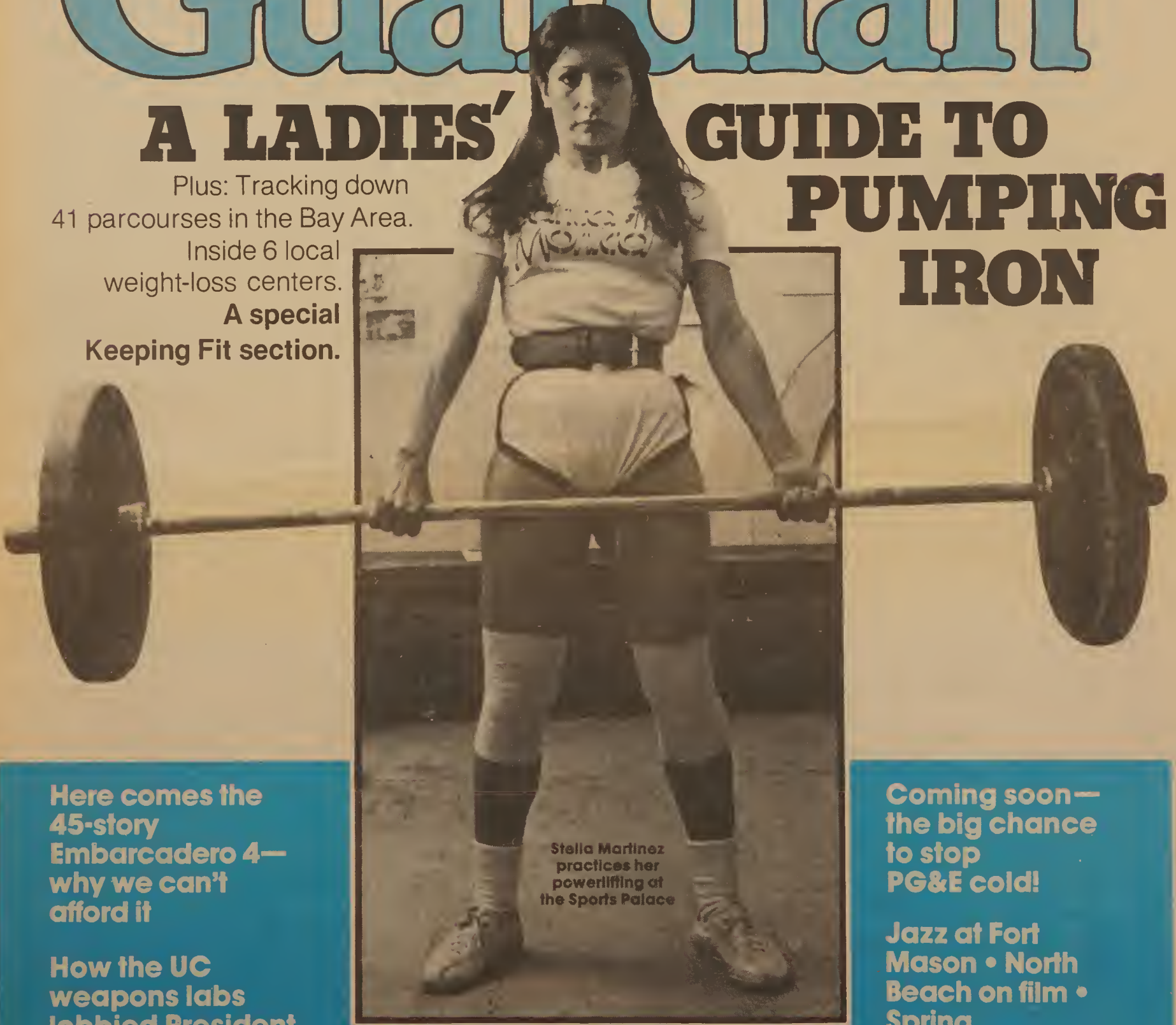
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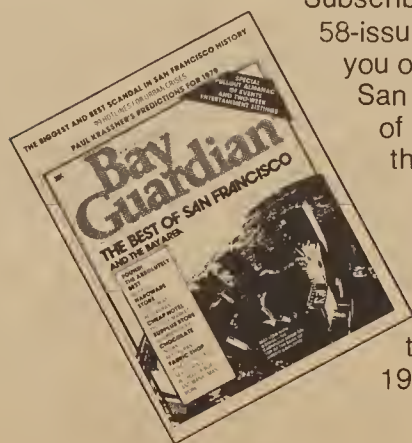
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why we can't
afford it

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weapons labs
lobbied President
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Coming soon—
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The San Francisco Bay Guardian

THE GUARDIAN BUILDING, 2700 19TH STREET, SAN FRANCISCO, CA 94110

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(Wilbur F. Storey, Statement of the aims of the Chicago Times, 1861)

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THEY'RE OFF!

... but will a last ditch lawsuit halt the 45-story Embarcadero 4?

BY DAVID JOHNSTON

No sooner did the word get out that San Francisco Tomorrow was about to launch an anti-highrise initiative than Embarcadero

Center hopped to it and started breaking ground on Embarcadero Four, the 45-story blockbuster that will complete the four-building \$300 million highrise office complex.

The timing was perfect. On Wednesday, Jan. 24, SFT holds its big anti-highrise strategy meeting, and by Friday, Jan. 26, a pedestrian walkway and barrier have sprung up, cordoning off the building site (picture one), to be followed on Monday, Jan. 29, by the bulldozers readying the ground for development (picture two).

You will recall that Embarcadero Four is going up in defiance of the city's urban design plan for the northeastern waterfront, which calls for lower buildings than the one now under way and in defiance of a 1977 Planning Commission resolution that sought to limit Embarcadero Four to 20 stories and to increase public access to the waterfront. (See Guardian 5/18/78 and 8/24/78).

The Planning Commission's resolution was well intended but ineffectual, since the project is in a redevelopment area where the Redevelopment Commission has sole jurisdiction and has allowed development to proceed apace. That means, among other things, that the Planning Commission has never even conducted an environmental review of Embarcadero Four.

At this juncture, it's important also to note that Embarcadero Center is the second-largest private property owner in San Francisco and an old hand at wrangling juicy property tax breaks from the assessor's office. Indeed, it has even hired the appraising firm of Recon Services, the Los Angeles-based outfit that appraised Pier 39 for Warren Simmons and set the stage for the sweetheart assessment now being appealed by City Attorney George Agnost. Embarcadero Center currently consists of three highrises. Embarcadero One is 45 stories high; Embarcaderos Two and Three are 35 stories each. But Embarcadero One, even though it is ten stories higher than the other two, is actually assessed lower than either of them. (See Guardian 11/9/78.)



PHOTO BY ROSE SKYTIA

No sooner had San Francisco Tomorrow held its big anti-highrise strategy meeting than a pedestrian barrier sprang up around the site of the 45-story Embarcadero Four (above). On Jan. 29, the bulldozers moved in.



PHOTO BY ROSE SKYTIA

Last November, several candidates for assessor pointed this out as one of the juiciest deals in town and Amy O'Brien, director of community services in the assessor's office, told the Guardian at the time that, by her estimate, Embarcadero Center was underassessed a grand total of \$47 million. "That's like letting 1,000 homes worth \$47,000 each off without paying taxes," she said.

Of course, Proposition 13 has magnified these tax breaks and turned them into a double-whammy windfall, while the increased cost of public services that these buildings require is paid for in greater proportion by residential property owners, who are right now footing about 75% of the city's property tax bill, according to Assessor Sam Duca.

And here comes Embarcadero Four, the wrong building in the wrong place, and too costly to boot. Bring on the anti-highrise initiative. Quick!

P.S.: A lawsuit aimed at halting Embarcadero Four may soon be filed against the project on grounds that the project has failed to undergo adequate environmental review, the Guardian has learned.

As we went to press, several sources told us that attorneys in Fred Furth's law office were researching possible grounds for the suit. Furth himself was out of town when we called, but Daniel Mason, another attorney in Furth's office, had "no comment" when we asked him whether any legal action was pending against Embarcadero Four.

A suit against the project might be based at least in part on the California

Environmental Quality Act, which permits updates of environmental reviews on projects that have undergone major design changes or in cases where substantial environmental changes have occurred since the project was first approved (in this case by the Redevelopment Commission).

Embarcadero Four has undergone major design changes, most notably that the height of the building has been reduced from 60 to 45 stories. And the surrounding environmental conditions have certainly changed as the Embarcadero area has become further congested with traffic, pollution and nearby highrise growth.

HOW TOUGH WILL THE ANTI-HIGHRISE MEASURE BE?

At the Guardian's press time, San Francisco Tomorrow was preparing the final draft of a notice of intent to circulate the first anti-highrise initiative petition since the Alvin Duskin initiatives of 1971 and 1972 to stem the city's biggest building boom ever. Filing the notice of intent is the first legal step toward gathering signatures to place the measure on the November ballot.

At the heart of the measure will be specific height and density limits that Jerry Cauthen, president of SFT, told the Guardian would "dramatically reduce the size of downtown buildings."

The decision to make height and density controls the central components of measure follows a major anti-highrise strategy session held Jan. 24 (see Guardian, 1/24/79).

Here are several major provisions of the measure to be outlined in the

notice of intent.

1. Height and density limits. A precise height limit, in the neighborhood of 320 feet (25 stories) will be established, along with a specific density limit.

Density limits are typically expressed as a Floor Area Ratio, or FAR, which tells developers how many square feet of floor area can be built on a given lot. Currently, the FAR in downtown San Francisco is 14 to 1, according to the city planning code. But if a developer provides certain amenities, such as pedestrian malls or access to BART, the FAR can increase through a "bonus point" system to a maximum of 25 to 1.

In contrast, the density limit under consideration by SFT will be between 8 to 1 and 10 to 1, with no bonus point system, according to Cauthen.

2. Restrictions on "grandfathering." Cauthen said the

continued next page

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notice of intent may contain language designed to prevent developers from rushing between now and November to obtain building permits for highrises that would be illegal if the new height and density restrictions were approved by the voters.

To discourage this "grandfathering," the notice may state that if the measure passes, its effective date will be the day the notice of intent is filed.

Cauthen said he had been advised by attorneys working with SFT that this provision may not be legally enforceable. If so, Cauthen said the group will lobby the supervisors to pass an interim moratorium.

3. **Social objectives.** At the Jan. 24 meeting, one camp argued that the initiative ought to address the social problems that highrises create. For example, suggestions were offered to add language to the measure that would compel developers to add housing to their highrise plans, to implement minority recruitment programs and to pay the costs of increased public services their projects require, such as Muni.

While acknowledging that these proposals were worthwhile, Cauthen said only a few would be incorporated into the measure. "We want to be democratic, but we can't add everything that's on everybody's shopping list," Cauthen said.

P.S.: In the push to get the anti-highrise initiative off the ground, there were several curious behind-the-scenes developments.

On the morning of the Jan. 24 meeting, the Chronicle published a story outlining the approaches up for consideration at the San Francisco Tomorrow meeting. The story, by Marshall Kilduff, noted correctly that Planning Commissioner Charles Starbuck favored the straight height and density limit. No other planning commissioner was named in the story, and thus Starbuck was placed in the embarrassing political position of being the lone commissioner to favor tough anti-highrise controls.

Meanwhile, as SFT geared up for its anti-highrise meeting, Gerald Adams of the Examiner was preparing a major story on highrise growth, which several SFT members expected would be published on Jan. 24, the same day as Kilduff's story and the meeting. The story did not appear until Sunday, Jan. 28, and was obviously edited heavily.

Adams's article did fully document how the current highrise boom is the biggest in the city's history. It even pointed out that highrises do not expand the city's tax base, as the Chamber of Commerce contends. The story countered that assertion with a

quote from Assessor Sam Duca, a major defender of highrises, who said, "Seventy-five percent of the property tax burden is now borne by residential properties."

But the story failed to address several big questions—for example: Is this building boom a good or bad thing for San Francisco? Does it have a cumulative negative effect on the overall livability of the city? And was this boom brought about by identifiable individuals, or is it merely a burst of spontaneous combustion emanating from some unspecified location downtown?

—David Johnston

DIABLO CANYON AFTERMATH

58 protesters down, 376 to go

The "showcase" trial of the first group of Diablo Canyon anti-nuclear protesters ended last month in a conviction on one misdemeanor count for 20 people, but some of the defendants and their lawyer are fairly jubilant about the result.

Defense attorney Luke Ellis of Oakland notes that the jury, comprising at least six Republicans in a fairly conservative county, took 2½ days to reach the verdict, and that it also acquitted all 20 defendants on one count each.

"The first note the jury sent to the judge asked if they could recommend leniency," Ellis told the Guardian. After they were told they could not, the jury spent the next day and a half looking for ways to reach a complete acquittal. Ellis said jury foreman Bernard Cox told him after the trial.

According to Ellis, Cox said the jury felt the instructions given them by Judge Robert D. Carter gave them no choice but to bring in a guilty verdict on one count. In a letter to the San Luis Obispo Telegram-Tribune after the trial, Cox said the jury recognized that the defense had been "frustrated by exclusion of much of

their evidence," but felt bound to reach a verdict "based on the law as given to us by the court."

Ellis said that the judge's instructions, which ordered the jurors not to consider some of the specific dangers of nuclear power (which several defendants cited as their motive for trespassing on PG&E land last Aug. 6), would form the basis of an appeal.

Foreman Cox also appeared at the sentencing hearing to say that the jury did not consider the protesters' actions at Diablo Canyon "criminal" but rather technical violations of the trespass statute that should be punished by a small fine.

On the morning of Jan. 11, however, Judge Carter began imposing sentences of 90 days in jail and a \$400 fine on those Diablo protesters who pleaded "no contest" but who refused to sign probation papers that would have prohibited them from demonstrating again for two years. The 20 people convicted at the trial are appealing and will not be sentenced until later.

This still left some 432 people with the choice of either attaching themselves to the appeal or pleading "no contest" and receiving sentence in the next few months. One who refused to accept the judge's conditions of probation, Paul Burks of the American Friends Service Committee (AFSC), told the court the probation conditions were a violation of his First Amendment rights, and that he had acted out of "necessity," a common-law principle that allows people to violate a lesser law when a greater danger is involved.

Attorney Ellis, who used the principle as part of the defense, said it is analogous to a town mayor ordering a house dynamited in order to prevent the spread of fire, or a ship caught in a storm anchoring in a private docking area. In recent times, he said, the defense has been used by people escaping from California prisons after they had received death threats.

After Judge Carter sentenced four protesters to 90-day terms, protests arose from one San Luis Obispo County supervisor and from the local Telegram-Tribune, which, after the

trial ended in December, had run an editorial decrying a "double standard of justice" and pointing out that fishermen who trespassed in Whale Rock reservoir ten years ago to protest the end of fishing rights there were arrested but released without being jailed or fined.

It is also likely that local authorities pointed out to Judge Carter, who was brought in from Napa County for the trial, that such lengthy jail terms would be an enormous expense to San Luis Obispo County. The next day, Carter apologized to the defendants, saying, "This is the first time I have handled a municipal court case [he is a Superior Court judge] and I must say I have handled it badly." He said he would lower the sentence to a \$300 fine, and a 30-day suspended jail term for those who would accept the probation conditions, and \$300 and 15 days for those who, like Burks, would not.

According to Ellis, about 38 Diablo protesters have already gone to jail under the shortened sentences, and some 20 others are planning to do so. The remaining 376 are trying to decide between attaching themselves

DELLUMS LOSES OUT

East Bay Congressman Ron Dellums has lost out on his bid to become chairman of the Congressional Black Caucus. In a vote taken last week, Cardis Collins, a Democratic congresswoman from Chicago, won a two-year term as leader of the caucus.

Dellums did win the chairmanship of the House Committee on the District of Columbia, but he had also sought the caucus chairmanship because it is considered a national forum. The five-term representative from Berkeley has strongly criticized both Jimmy Carter and Jerry Brown recently for their conservative fiscal views, calling them "intellectual descendants of Calvin Coolidge," and he has called for a greater commitment to "social and economic justice."

However, Dellums is still being criticized for the role he and his aides played at the Berkeley Citizens Action (BCA) convention on Jan. 14, during which he strongly urged the selection of a relatively unknown black candidate for mayor, over a widely known white city councilman, apparently because Dellums thought it would help him win the caucus chairmanship.

Oakland Tribune columnist Sidney Jones, who is black, wrote in a front-page piece on Jan. 24 that Dellums "will have some further explaining to do on this one," citing the Guardian's Jan. 17 story on the convention.

"Some of his closest friends are convinced that he [Dellums] was willing to sacrifice the BCA's chances of supporting a candidate who could win in order to advance his own political career," Jones concluded.

—Art Goldberg

THE WHITE RABBIT

SPUR wants mayor Feinstein to appoint a committee to examine the Manhattanization of the city.



Which would be like asking the Al Capone mob to investigate crime in Cicero.



by David Omar White

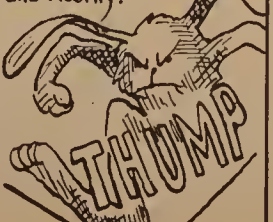
I want everyone to know, the wrath of the rabbit is not to be trifled with!



Either the people DEMAND a height limitation



or I'll thump up a quake starting right at Market and Kearny.



These feet are good for more than tip-toeing thru the tulips!



to the appeal and going to jail.

Meanwhile, the Atomic Safety Licensing Board is scheduled to begin final hearings on the Diablo Canyon plant in early February. If the board decides the plant is safe, it will be licensed to start loading fuel some time in late April or early May, according to Dan Sternberg, a spokesman for the Nuclear Regulatory Commission.

Sternberg also said Diablo Canyon is "more than 99% complete." The work going on now, he said, is designed to "increase seismic reliability" or, in plain English, improve earthquake safety measures.

CO-OP ELECTION: THE PROGRESSIVES STAGE A COMEBACK

Two members of a progressive slate who ran on a platform of strengthening local control, lowering prices and rebuilding the recently cut back Education Department won election to the Berkeley Co-op board of directors last week.

Willie Thompson and Fred Guy finished first and third in the co-op's annual election to win seats on the nine-member board, along with Helen Graeier, an independent who is considered conservative and who finished second. Margo Robison, the third member of the progressive slate, finished fourth and will be the first alternate.

Incumbent board member Marsha Harris finished fifth in the balloting. Almost every other candidate attacked the current board for its management policies (the Co-op lost almost \$800,000 during the last fiscal year). Harris defended the board's record.

Robison saw the results as "an overwhelming victory for the left" and noted that it was the first time in the past three elections that progressives had won seats on the board, which has been composed of nine moderate to conservative members for the past two years.

Although the Co-op has more than 90,000 members, only 11,432 of them bothered to vote. Those who did seemed to be looking for candidates with a particular type of expertise rather than people who had been closely involved with Co-op politics. Thompson was instrumental, as chairman of the North Oakland Center Council, in helping to turn the failing North Oakland store into a successful operation. Guy is the former president of the University Student Co-op Association, and Gracier is a former Co-op accounting supervisor who campaigned on a platform of fiscal responsibility and sound business practices.

Meanwhile, the Co-op, which has supermarkets in Marin, Contra Costa and San Francisco counties besides its Berkeley and Oakland stores, announced that it had earned \$340,000 in October and November 1978. The strong showing was aided

The nuclear plant is located about 2½ miles from a major earthquake fault.

David Hartsough of AFSC says that People Against Nuclear Power are planning a major demonstration in San Francisco on April 7, and a mass rally in San Luis Obispo some time after that. Anti-nuclear activists are also planning "small-scale civil disobedience" at the Nuclear Regulatory Commission's Walnut Creek office within a few days after the license to operate Diablo Canyon is granted, as nearly everyone expects it will be. People Against Nuclear Power can be reached at 781-5342.

—Art Goldberg

by the strike against Ralph's, Safeway, Lucky's and Alpha-Beta, which ended in November. Beginning with figures for December 1978, Co-op should have a better idea how it will do in the face of renewed competition. One of the consumer chain's problems is that its stores are generally smaller than those of its competitors. It has attempted to overcome recent criticism of its management policies by replacing former General Manager Leonard Levitt with longtime Co-op administrator Bob Neptune.

—Art Goldberg

ASSESSOR SAM DUCA WINS THE BRIDGE OVER THE RIVER KWAI AWARD

The Bridge Over the River Kwai Award goes to San Francisco Assessor Sam Duca for his defense of his office's sweetheart appraisal of Warren Simmons's Pier 39 project in the face of a well-documented independent appraisal obtained by City Attorney George Agnost that shows the actual value of Pier 39 is three times higher than the assessor's office's 1978 estimate.

Duca has even applied to the supervisors' Finance Committee for city funds to hire a private attorney to fight to keep his old campaign contributor's low assessment intact and to block the city attorney's efforts to collect \$179,000 in unpaid taxes that Agnost says Simmons owes the city. The Finance Committee has not yet scheduled a hearing on Duca's request.

Duca says he needs an attorney because the "integrity" of his office is at stake in the case, which is true. But if Duca really wanted to bolster the reputation of the assessor's office for honesty, he might begin by rooting out the rest of the sweetheart assessments granted to big downtown property owners instead of bending over backward for them the first time one of these juicy deals is challenged.

STOP PG&E COLD!

Coming soon—the big chance to enforce the Raker Act and bring our own cheap power to San Francisco

As PG&E goes before the state Public Utilities Commission to seek yet another general rate increase, Sup. Carol Ruth Silver's resolution calling for a feasibility study on municipalizing PG&E's electrical distribution system in San Francisco has been scheduled for hearing before the supervisors' Governmental Services Committee on March 13.

The new lineup on the Governmental Services Committee: Lee Dolson (chairman), Quentin Kopp and Harry Britt. Britt has told the Guardian since his recent appointment to the board that he favors a feasibility study. Dolson, in response to a Guardian post-Prop. 13 survey last June, also said he would favor such a study. Kopp has consistently opposed the idea.

At press time, Walter Kaplan, an aide to Sup. Silver, said he was in the process of inviting expert witnesses to testify at the hearing on the benefits of public power. Among those who

A "FIRST-CLASS" HOTEL FOR THE UC MED NEIGHBORHOOD?

After ten years of fighting, petitioning, lobbying, campaigning, pressuring and canvassing, neighborhood groups around UC Medical Center in San Francisco succeeded last year in getting UC to amend its long-range development plan and pledge to stop buying and demolishing residential property for institutional expansion. However, the victory is already being eroded on another front by Dr. J. Alfred Rider, a San Francisco internist and real-estate developer.

Dr. Rider wants to build a four-story "medical lodging facility or hotel" with 142 rooms and 80 parking spaces on the corner of Carl and Hillway, tearing down 11 houses and two apartment buildings, all wood-frame and stucco Victorians dating from around 1915.

To build his hotel, Rider has to get the site's zoning changed from residential to commercial use. The City Planning Commission has already turned him down unanimously—a small miracle considering the commission's generally pro-development stance. Now the matter goes before the Board of Supervisors, which handles appeals on zoning changes.

In 1965 Dr. Rider built a medical office building behind the proposed hotel, at Parnassus and Hillway, demolishing residential housing to do so. The zoning change that this project entailed was turned down by the Planning Commission but approved almost unanimously by the supervisors.

Neighborhood groups are now

will be invited are Ralph Nader; Congressmen John and Phil Burton of San Francisco and Morris Udall of Arizona; attorney Richard Kaplan, who filed a federal suit in 1974 attempting to force the Department of the Interior to enforce the Raker Act and require San Francisco to distribute its own public power to its citizens; William Bennett, a former PUC commissioner and present member of the State Board of Equalization; Jean Sullivan, head of the 1973 San Francisco civil grand jury's public utilities committee, which recommended municipalizing PG&E; J.B. Neilands and Peter Petrakis, authors of several Guardian stories exposing the PG&E/Raker Act scandal; and Mort Levy of Accountants for the Public Interest, the group that concluded in 1972 that municipalization could bring the city as much as \$22 million a year in profit after bond payments without raising rates above the 1971 level.

The crucial point in 1979: after Prop. 13, when San Francisco desperately needs every new source of revenue it can get, municipalizing PG&E should be the city's number-one order of business.

—Michael E. Miller

afraid history is about to repeat itself. Rider has hired a slick PR man, David Nelson, and a slicker lawyer, James Martin MacInnis, and has been lobbying the board. In a letter to the supervisors dated Jan. 17, 1979, Nelson emphasized the "painfully apparent" need for such a facility, which would "remove 38 low-cost overnight lodging units [the buildings are now rented out as guest houses by Dr. Rider] from the current market and replace them with 142 first-class ones." Nelson added that the project has the support of "the major neighborhood groups."

But we were unable to find even one neighborhood group that supports the project. Those on record as opposing it include the Haight Ashbury Neighborhood Council, Inner Sunset Action Committee, Stanyan-Fulton Street Association, Sunset Towers Action Committee, Parnassus Heights Association and San Francisco Tomorrow. (Nelson failed to return repeated phone calls asking him to identify his "major neighborhood groups.")

UC Med is also on record against the project. In a Jan. 9 statement, Chancellor Francis A. Sooy, M.D., said, "This campus has supported downzoning for this neighborhood; we have pledged that we ourselves will acquire no more residential property either by purchase or eminent domain. We will join the neighborhood in continuing to support these principles. . . . We would hope that at some point in time someone will provide such an accommodation [hotel] in a nearby neighborhood, but would construct it in a commercial area, not a residential area."

The hearing takes place on Monday, Feb. 5, at 2 p.m. in the Supervisors Chambers, 2nd floor, City Hall.

—Susan Ferrell

THE SUPERVISORS TAKE A TIMID LITTLE STAND FOR THE I-HOTEL

At least the board's resolution has one symbolically valuable effect: it makes the record crystal clear as to who supports renovation of the hotel for low-income housing and who opposes it.

BY WILLIAM RISTOW

It was a small enough thing, the resolution the Board of Supervisors passed on Jan. 29 opposing demolition of the International Hotel. After all, the board had been silent on the subject for more than two years (since December 1976, when it set aside \$1.3 million to buy the building for resale to the tenants). What's more, the resolution doesn't really *do* anything. In fact, the same day the board voted, I learned from Ray Tom, a city building inspector, that the contractor was "within a week" of beginning heavy demolition—the irreversible work. The week of Jan. 29 may well turn out to have been the hotel's last week of existence.

Still, politicians in general have ignored the hotel for so long—demonstrating a failure of "moral responsibility," as Sup. Carol Ruth Silver put it—that we should probably be grateful even for a toothless gesture. At the least, it has one symbolically valuable effect: it makes the record crystal clear as to who in this city supports renovation of the hotel for low-income housing and who opposes it.

In brief: the Board of Permit Appeals (in the executive branch) and now the Board of Supervisors (the legislative branch) want the building saved at least until one final court case ends. Mayor Feinstein, Chief Administrative Officer Roger Boas and City Attorney George Agnost feel demolition should proceed apace.

To hear the debate as the board lurched awkwardly toward its final vote, however, you might have thought there was something extremely complicated and controversial about making a simple policy statement. Here's how the arguments developed, late into that Monday meeting:

The original resolution, which Silver introduced, called upon the mayor to take "administrative action" to delay or permanently block demolition. In its text, it cited the violations of law committed by the hotel's owner during an illegal demolition attempt in 1977. But when Silver rose to speak, she told the board she now believed the mayor couldn't legally do what the resolution asked. Instead of a vote on the measure, she moved it be sent to a joint committee where it would be rewritten to deal with the situation after demolition—to indicate, for example, the board's opposition to using the

land for a parking lot (as she put it).

But Sup. Robert Gonzales, who I-Hotel supporters say has never been much of a friend of the hotel, rose to argue passionately that sending the resolution back to the committee would essentially mean that the board was saying it either couldn't or wouldn't do anything about the I-Hotel, not even make a statement. "This thing has been committed to death," he said of the hotel. "I want to take a stand that says we're against demolition taking place."

After first confirming with Deputy City Attorney James Lazarus that the board could legally approve any resolution it wanted, even Silver's original one, Gonzales responded to her problems with her own measure by suggesting the resolution simply be amended to remove the plea to the mayor (which Feinstein would have

ignored in any case) and the charges against the hotel's owner. What would remain would be a plain statement of the board's policy.

Silver agreed to Gonzales's amendment, which then passed, 5-3 (Sups. Silver, Gonzales, Harry Britt, John Molinari and Ron Pelosi for; Sups. Ella Hill Hutch, Quentin Kopp and Louise Renne against). But as a cheer arose from the I-Hotel supporters in the room, board president Molinari announced the sad parliamentary facts of life: while it only takes five votes to pass an amendment, it takes six to pass a resolution. A quick roll call showed no switched votes, and the measure failed.

As usual with anything having to do with the I-Hotel, however, there was a second chance. Two supervisors (Gordon Lau and Lee Dolson) who

had been at the meeting earlier were absent but would be available later, and Gonzales successfully moved to have the last vote rescinded and to have the issue held over until the two could return. At long last, at 8:10 pm, the amended resolution came up—and despite one more apparent hitch when the clerk added up the vote incorrectly at 5-5, the resolution passed 6-4—Lau joining the ayes, Dolson the nays. It all would have looked considerably better if Gonzales and Silver had made their moves a year ago, or even three months ago. But finally, the board had taken a timid little stand.

Footnote #1: The idea behind Silver's original plan—to draft a new resolution concerning the future development of the I-Hotel's land—is sound, and we hope she'll proceed with it. Likewise, we trust that Molinari will stick to his announced intention to help guarantee that the \$1.3 million the board set aside two years ago is reassigned to some other project to provide low-income housing in the hard-pressed Chinatown neighborhood. Whether or not the building falls, the essential issues of Manhattanization and the needs of the community will remain, awaiting the board's actions.

Footnote #2: Sup. Hutch, who had supported even the stronger resolution when it was in the Finance Committee, did a flip-flop once it got to the floor, opposing even the watered-down version and resisting all arguments that she switch. First she kept claiming her opposition was "because we cannot legally issue such a statement." When even the deputy city attorney contradicted that reasoning, she squirmed and then said she didn't want to support a resolution that didn't deliver anything. The result: she is on record as voting against preservation of the hotel.

POLITICAL ALERTS AND EVENTS

Mayor Dianne Feinstein live on radio KCBS 740 AM, with a listener call-in at 2 pm, Thurs., Feb. 8. Call her and ask some tough questions—about Manhattanization, condominium conversions, her manipulation of the Planning Commission on the City of Paris issue, how she feels about a highrise height-limitation initiative, why her priorities lie with outside big business interests rather than with interests of the citizens of San Francisco.

LECTURES AND WORKSHOPS

Labor Support Workshop. Aimed at training people in methods of organizing, particularly as related to struggles such as the J.P. Stevens organizing drive. Given by Paul Milne, member of the Citizens Committee for Justice for J.P. Stevens Workers, Sat., Feb. 3, 1-5 p.m., East Bay Socialist School, 6025 Shattuck, Oakl., \$2 donation, 652-1756.

Special Health Concerns of Asian American Women is the topic of a lecture sponsored by the Asian Health Caucus of UCSF. Mon., Feb. 5, 7-9 p.m., Health Sciences West Rm. HSW 300, UCSF Medical Center, 513 Parnassus, free, 731-4603.

Manzanar Project. Manzanar, in the Owens Valley near Los Angeles, was the site of the internment of 10,000 Japanese-Americans during WWII. The area also has historic and geologic importance because of the early

ranchers and Native Americans who lived there and the unique natural and geologic features of the valley. Public workshops are being held to allow public input to a plan by the State Department of Parks and Recreation to preserve the cultural and historic heritage of the Valley. Wed., Feb. 7, 7:30 p.m., Massatow Building, 1765 Sutter St., SF, (916)445-6790.

"The Economic Basis for Peace in the Middle East" is the topic of a lecture by Mordecai Kurz, professor of economics at Stanford University. Thurs., Feb. 8, 8 p.m., Jewish Community Center, 3200 California, SF, \$2 public, \$1.50 members, 346-6040.

Consumer participation in health: Community-owned and -operated clinics and health education programs are discussed by Ann Chandler and Willie Marshall of California Health Action Coalition (CHAC). Thurs., Feb. 8, 7:30-9 p.m., 145 Dwinelle Hall, UC Berkeley, free, 642-6692.

"China, Vietnam and Kampuchea: Indochina on the Brink." The historic background and current status of the conflict between the communist parties of Vietnam and Kampuchea (Cambodia) and the Vietnam-China struggle in the context of the Sino-Soviet split and the role of the U.S. are all discussed by Lowell Finley, coordinator of the Southeast Asian Resource Center. Fri., Feb. 9, 8 p.m., East Bay Socialist School, 6025 Shattuck, Oakl., \$1 donation, childcare, 652-1756.

"Post-War Politics: Carter at an Impasse." Alan Wolfe, author and journalist, discusses the crisis and decline of Cold War liberalism, the narrowing of liberal solutions to the problems of

inflation and economic depression and the right-wing challenge to corporate liberal hegemony in American politics. Fri., Feb. 9, 8 p.m., San Francisco Socialist School, 510 Valencia, SF, \$2 donation, childcare, 431-0079.

HEARINGS

Stop the Rider Hotel. Dr. J. Alfred Rider wants to build a 142-room hotel across the street from the UC Medical Center (on Carl and Hillway), tearing down 11 single-family houses and two apartment buildings with 16 units. His request for a zoning change (from residential to commercial) goes before the Board of Supervisors at 2 p.m. on Mon., Feb. 5 (the Planning Commission already turned it down unanimously). Call or write your supervisors before the hearing and/or attend the hearing in the Supervisors' Chambers, 2nd Floor, City Hall, S.F., and speak out for an end to institutional expansion in the neighborhood. For more information call Grace Knight, 731-9210. See story pg. 5.

CLASSES

"All About Whales," a two-unit interdisciplinary course offered through Vista College, enables participants to join the docent program at the Whale Center in Oakland. Students will learn about whale biology and natural history, conservation, whales in literature and art and teaching techniques for presenting programs about whales. Docents assist in giving presentations to schools and other groups. Class runs ten Tuesday evenings beginning Feb. 6, Telephone Building, 2150 Webster, Oakl., no tuition for residents of Peralta district or SF, 654-4892 or 841-8431.

FILMS

"Afrique," a carnival of black art and theatrical entertainment in honor of Black History Month, includes art displays, black film classics, disco, refreshments and no-host bar. Sat., Feb. 3, 9 p.m., Bay View Opera House, 4705 3rd St., SF, \$3, 534-5804 or 861-7560.

"Controlling Interest," a film by Newsreel depicting the adverse impact of transnational corporations on the economy and people's lives. Sun., Feb. 4, 1:30 p.m., Trinity Methodist Church, Dana and Durant, Berk., free, 527-8370 or 548-7286. (Or bring a sack lunch at 12:30.)

THE WOLFE'S LAIR



BY BURTON H. WOLFE

Belated thanks to those of you who helped buy a guitar for President Carter's discarded, imprisoned nephew Willie.

Valerie Mindel, who plays a mighty mandolin and guitar in a pro band when not laboring for the Guardian, picked one out for Willie, and it has provided his sole therapy in prison.

I still correspond with Willie and visit him on occasion. There have been some setbacks. At Soledad he became bored, got hold of some drugs, flipped his wig and wound up in the nut factory at Vacaville. He's still there, with a release date set for December 1979.

★ ★ ★

In 1976 the Guardian published my two-part series on the true origin and purpose of Monopoly, the most popular privately patented board game of all time: how it was invented by a follower of Henry George's single-tax theories as a protest against exploitation by wealthy landowners, how the game evolved into its present form through Quakers and socialists and even college fraternity boys, how Charles Darrow copied the board from a friend and fraudulently claimed it as his invention, and how the giant gamesmaker Parker Brothers turned it into a glorification of the capitalist real-estate accumulation system and made a billion off it.

Syndicated columnist Nick von Hoffman, based at the Washington Post, spread the story to his 110 other daily newspaper clients minus one that would not run it because it appeared first in the Guardian: that institution of infantilism at 5th and Mish, the SF Cornicle. Then *Oui* magazine published the story for its 1½ million readers.

Next, mirabile dictu, the *New Yorker* ran a corrected story, without informing readers that's what it was. The *New Yorker* is one among scores of major national magazines that printed Parker Brothers' lies about Monopoly during the past four decades. I tried to get its editors to run a corrected story and failed. But one of its roving correspondents, Calvin Trillin, induced them to do it in the issue of Feb. 13, 1978. What moved Trillin to write the true story? "The series in the Bay Guardian," he told San Francisco State University professor Ralph Anspach, inventor of a rival game called Anti-Monopoly.

Boston magazine, October 1978, was next in line to republish the Guardian's story. And latest we have the Dec. 4, 1978, issue of *New York* magazine, "The Curious Origin of the Game of Monopoly."

This is a partial list. Of all the writers who have picked up the story we first put into print, only one saw fit to give us credit in print: Nick von Hoffman. Bless him. It's rare for anybody to credit the Guardian for pioneering a major story of the times.

Now for the negative side. You would hardly expect *New Times* to publish information from Parker Brothers' press releases giving a phony history of the game, after all the exposure of the true story. Fer crissakes, I even got the weekly spinoff of Dow Jones's Wall Street Journal, the National Observer, to print the correct story even though Parker Brothers is now owned by General Mills, one of the big-business cows most sacred to Dow. But that's what *New Times* did just before folding up last month. I won't miss it.

Perfectly expected, on the other hand, was an article in the *Reader's Digest* of May 1978 entitled "Monopoly Marches On—Charles Darrow's inspired little invention has quietly monopolized the world." As part of his assignment for *New York*,

writer Douglas Bartholomew asked *Reader's Digest* managing editor Fulton Oursler, Jr., "if the magazine had attempted to verify the story in light of recent revelations." Bartholomew: "Oursler said he wasn't aware of another story."

Oursler, Jr., son of the author of mass-circulating books on Christ and Father Flannagan of Boys Town, thus shows himself to be steeped in the traditions of honesty, accuracy, ethics, intellectualism and truth that have made *Reader's Digest* the largest-selling magazine in the world, with more than 20 million paid sales and subscriptions a month (more than double the figure of any other periodical). Previous *Digest* managing editors have published articles:

- Dismissing massive unemployment in the U.S. as a hoax designed to enable progressives to obtain more government spending programs.
- Characterizing aid to dependent children as "contributing to debauchery and fostering a demoralizing dependency on government handouts."
- Maligning cooperatives' tax

privileges in an article written by a convicted income-tax evader, former Republican congressman O. K. Armstrong of Missouri.

I wrote to the mayor and commissioners of Atlantic City asking them to remove the plaque at Boardwalk and Park Place commemorating Darrow as the inventor of Monopoly. They have refused to do it. Bartholomew says a spokesman for Atlantic City Mayor Joseph Lazarow told him, "As long as Parker Brothers keeps saying Darrow is the inventor of Monopoly, then that's good enough for us."

Why do I keep railing about all this? Because we Americans keep accusing the Soviet government of rewriting history to conform to "Marxist-Leninist dialectic." Well, the Monopoly story shows that Americans in government and publishing rewrite history to conform to whatever their Big Business masters tell them is true, even when volumes of documented evidence prove it false, so we ought to clean the stains off our own clothes before accusing others across the seas of being dirty. ■

SEX AND CERVICAL CANCER; A PALLIATIVE FOR PERSPIRATION

BY EUGENE SCHOENFELD, M.D.

Dear Dr. Shoenfeld: According to a newspaper story I read recently, cancer of the cervix is related to age when beginning intercourse, the number of partners and the frequency of intercourse.

Would you please comment on cancer of the cervix and its relationship to sexual intercourse? What do you think are the relevant factors in sexual intercourse which might induce cancer in women? For example, lack of hygiene on the part of the male, especially uncircumcised males? Could the ejaculate be an irritation to the tissues of the vagina if left inside? What other factors could you postulate?

ANSWER: Several studies have indeed shown a statistical correlation between cervical cancer and early initiation of intercourse with a variety of sexual partners. The reasons for this correlation are unknown.

Years ago, studies showed a low incidence of cervical cancer in the wives of Jewish men. Researchers concluded that male circumcision somehow protected against cancer of the cervix, perhaps by preventing the accumulation of smegma beneath the foreskin. You certainly can't go wrong by encouraging good personal hygiene. As time goes on, diaphragms look better and better as a means of contraception as well as a way of protecting the cervix.

Perhaps the adolescent cervix is

more vulnerable to factors predisposing to cancer. These might include trauma from the thrusting penis or exposure to herpes simplex viruses, which are also somehow connected with increased rates of cervical cancer. Another possibility is that the genital tissues can adjust more readily to one particular male member than to several. We do know that celibate women, such as nuns, only rarely develop genital cancer.

Semen does not generally irritate female genital tissues, but there are some known cases of allergic reactions to the ejaculate causing vaginal irritation and fertility problems.

Although I believe most illness has a causative emotional component, there is no evidence yet of psychological origins for cervical cancer. However, several researchers have noted a general connection between cancer and feelings of guilt.

So we're left with the unexplained association of cervical cancer, early frequent sexual intercourse and a variety of partners. Teaching these epidemiological facts of life and the use of diaphragms might well reduce the incidence of cancer of the cervix.

★ ★ ★

Dear Schoenfeld:

I'd like your advice about an embarrassing condition of mine. Whenever I get nervous or do work in a warm room, sweat just pours from my arm pits and palms. Antiperspirants don't seem to help much. Isn't there anything I can do about it?

ANSWER: The best thing you can do is to learn how to relax with one of the many methods developed in the human potential movement. Next best might be a specific treatment reported in a recent issue of *Hospital Tribune*.

Sixty-four out of 65 English patients suffering from axillary hyperhidrosis were successfully treated with a highly concentrated solution of aluminum chloride hexahydrate in absolute alcohol. The 65 patients applied the 20% aluminum chloride solution to the area of excess sweating each night for one week and then only when necessary (about once every 7 to 21 days).

Sixty-one of the patients were very pleased by the results. Minor skin irritation occurred in 20 patients but was relieved by applying 1% hydrocortisone cream the morning after treatment. Diluted aluminum chloride is the most common ingredient of commercial antiperspirants. Higher concentrations are available only by prescription. Since this treatment is still experimental, some physicians in this country might decline to write such a prescription rather than sweat out the possibility of a malpractice suit. Either way, you're better off learning to relax.

★ ★ ★

Convinced (as I am) that cigarettes cause cancer, heart disease and chronic lung lung problems? Ready to snuff your addiction to tobacco before it snuffs you? Send for a free Quitters Club Kit; P.O. Box 444, San Francisco, California 94101. The kit is being offered in conjunction with a 19-part anti-smoking campaign conducted by KRON-TV's Rudi Miller that started Jan. 29 and will continue for three weeks on channel 4.

★ ★ ★

Dr. Schoenfeld welcomes your letters but can answer questions only within this column. Write to him c/o Bay Guardian, 2700 19th St., San Francisco, CA 94110.

FILLING HARVEY'S SHOES

Harry Britt, San Francisco's new gay supervisor, talks about religion, homosexuality and his commitment to the legacy of Harvey Milk

BY ROBERT LEVERING

Twelve years ago, the Rev. Harry Britt was married to a preacher's daughter from Clover, South Carolina, and was serving as the minister of a Methodist church in a Polish neighborhood in Chicago. Today, the same Harry Britt is a gay supervisor representing District 5 in San Francisco.

"I have no deeper commitment in life, including my sexual needs, than to be faithful to the legacy of Harvey Milk," Britt said recently. "If I ever betray that in any way, I will feel very, very bad about myself, indeed."

Britt frequently touched on this theme of his devotion, bordering at times on hero worship, toward his slain friend and predecessor during a wide-ranging two-hour-long exclusive Guardian interview. The newly appointed supervisor also talked at length about such topics as the criticism that surrounded his controversial appointment to the board and his views on various political questions such as the municipalization of PG&E and growing tensions between the gay and black communities.

Britt, 40, has followed a circuitous path to become the country's only open gay currently holding major political office. In Chicago he was involved in the civil rights movement and worked with Martin Luther King's efforts to desegregate housing. By then, Britt, who was raised in a lower-middle-class family in southeastern Texas, had already marched in King's Montgomery march in 1965 and had tried to integrate his own church. But his efforts were largely unsuccessful "because the black people didn't like white religion. They didn't find anything there they wanted to stay for."

King's assassination in 1968 triggered Britt's decision to leave the church. "A lot of young ministers were leaving the church then," he explained. "Many of us had gone in with the John Kennedy-like idealism about doing social change through the church. But we discovered that our work was maintaining a support system for values we didn't feel good about." On a deeper level, however, Britt, who had recently been divorced ("amicably"), thinks his homosexuality was the main reason he left the church.

"I was not very effective as a minister because of my life as a homosexual man," he explained. "My life was not based on the focused

honesty that a life must be based on in order to be effective, and also I didn't feel that I could go on functioning without disclosing my homosexuality." He says he had not yet had any actual homosexual sexual experiences—that would not happen for a few more years, until he moved to San Francisco. But, according to Britt, "every experience in my life has been a homosexual experience. Orgasm is not what homosexuality is all about. To say someone is not a homosexual unless they have had homosexual sex is like telling a woman that she's never had a female experience. Homosexuality is all about not being able to fit your feelings within the acceptable patterns of social behavior in this country."

Britt decided to go back to Dallas, where he had attended divinity school at Southern Methodist University, to enroll in a graduate program in philosophy. This was the fourth time since he had graduated from college (Duke University in North Carolina) that Britt had gone back to school. In the early Sixties, Britt spent a year in Germany at Heidelberg University studying Old Testament with Gerhard von Rad, a renowned expert on the book of Genesis, and he had studied theology at the University of Chicago, where the prominent theologian Paul Tillich taught.

Despite his interest in pursuing his academic career and becoming a teacher, Britt says his main reason for going to Dallas in 1968 was that "I needed to work on myself." Friendless, broke and badly overweight, he was smoking four packs of cigarettes a day. He says he lost 100 pounds in Dallas and gave up smoking. But he still was seeking something else from life, so he decided to come to California "to pursue some developments in psychology." He says he "went through transactional analysis, gestalt, body therapies, Feldenkrais, bioenergetics—the whole thing."

Though he says he learned much from these philosophies and "the whole process made me a better functioning human being, it was not a rebirth experience. If I've had one, it was coming out as a gay person or meeting Harvey Milk." Britt met Milk in 1973 and worked as a campaign volunteer on Milk's unsuccessful races in 1975 for supervisor and in 1976 for the state assembly, and he also worked closely with Milk during Milk's victorious 1977 campaign for the District 5 supervisorial seat. Britt later became president of the San Francisco Gay Democratic Club, an

organization Milk founded soon after his 1976 assembly defeat and one that rivals the older gay Alice B. Toklas Memorial Democratic Club, in which some of Milk's former opponents in the gay community, such as Rick Stokes and Jim Foster, were active. Britt presided over the club's meeting held shortly after Milk's murder at which the group was renamed the Harvey Milk Gay Democratic Club.

Britt's devotion to Milk is obvious. "I am not likely to criticize Harvey Milk for anything," he said. "To know Harvey Milk, to be in the presence of that great a human being, will always be the great experience of my life, no matter what happens to me. I have no illusions that I could ever be a human being of that stature. I think that the vision he had will be around for a long, long time."

On a personal level, Britt says Milk helped him overcome his academic training. "I was trained in philosophy and theology, and I've been very much aware of the ambiguities of experience and very indecisive because I could always see the other

accepted the offer because they felt he could have forced Feinstein to appoint Kronenberg if he said he was unavailable. For example, lesbian leader Del Martin was quoted in the Jan. 12 issue of the Sentinel, a local gay biweekly newspaper, as saying Britt's "middle initial should be 'J' for Judas." In the same edition, columnist Jack Davis wrote, "Harry Britt's appointment has been so tainted by the ugly smell of unprincipled actions, total opportunism, elitism and political hackery. How can he ever be trusted?"

Britt was angered by those attacks. "I am quite certain that Mayor Feinstein would not have appointed Anne [Kronenberg] whether I had been available or not," he insisted, maintaining that the mayor simply would have appointed someone who was not sympathetic to Milk's left-liberal politics. He said Martin's attack was not representative of the lesbian community's reaction to his appointment. The hostility, he said, is confined to "four or five people." "Besides, none of them have talked



PHOTO BY JANET FRIES

"To know Harvey Milk, to be in the presence of that great a human being, will always be the great experience of my life. I think that the vision he had will be around for a long, long time."

point of view. Harvey Milk helped me with that. He had a sense of history and of the importance of acting very clearly." Still, Britt talks with the sincere earnestness of a former minister and constantly raises philosophical and moral questions about political issues. In this way, his personality is significantly different from that of Milk, whose love for irreverence knew no bounds.

Because Britt was so closely linked to Milk, it did not surprise anyone familiar with Milk that he named Britt as one of four acceptable successors on a tape he recorded to be played in the event of his assassination. Britt, however, supported Anne Kronenberg, Milk's City Hall aide, who was also named on Milk's tape. Mayor Dianne Feinstein, who had expressed her uneasiness with Kronenberg's age (25), decided to appoint Britt after a long delay.

Not surprisingly, some Kronenberg supporters were upset that Britt

with me. They are acting on incorrect information."

Britt said he intends to run for election in November. As for possible opponents, Britt declined to name names. "Who will run against me depends on what kind of job I do," he said. "There are certain people who will run in any case, but they are just people who enjoy running for office." On the other hand, he said, "There are other people who are more serious candidates who will wait and see how I do and assess their chances at that time."

Last fall, Britt worked on the campaigns in support of Proposition U, the San Francisco rent rebate initiative, and against Prop. 6, the anti-gay Briggs Initiative. In fact, he quit his job as a letter carrier for the Postal Service to devote more time to the anti-Briggs campaign. Britt took a job as a night clerk at the Miyako Hotel in Japantown, which is similar to other part-time and full-time jobs he has held since coming to San

Francisco in 1971. Besides giving up his job at the hotel to become a full-time supervisor at \$9,600 a year, Britt added with a wry smile that he would now have to give up midnight visits to Castro Street's Toad Hall, where "they won't love me for my body" anymore.

Britt said he is not aware of any political differences between himself and Milk. He said he favors conducting a feasibility study on municipalizing PG&E's electrical-distribution system in the city and added that he "has a strong predisposition in favor of municipalization." But on this issue,

like most other issues, Britt says he wants more "input from the district." He said he is trying to develop mechanisms to obtain that input but has not yet decided whether to try to hold district-wide meetings or encourage issue-oriented groups to advise him on specific questions.

Britt said he was highly concerned about recent statements by Ida Strickland and other black community leaders in the Haight and the Fillmore who have blamed gays for the rising housing costs they are experiencing. "I was unhappy about Ida's statement," he said. "I thought

it reflected a lack of understanding about the gay community, and I've met with her and conveyed this to her." To Britt, "It is not a gay-black problem. It's an economic problem. I would say that gays do not have to apologize to anyone in the sense that we have played a leadership role on housing problems in this city, and that we as a group of people should not be judged by a few speculators any more than blacks like to be judged as a class or Jews as a class by the actions of a few."

Britt thinks it is important to have neighborhood meetings to discuss the

housing issue, much as the Haight-Fillmore Neighborhood Association, which is composed of both gays and blacks, has been doing for several years. Besides, Britt said, "A priority of Harvey's was to develop political skills among minority people and to form coalitions among minority people. So I am interested in developing black political skills in the same way I am interested in developing gay political skills. I am not interested in creating fights between one minority community and another. That doesn't serve anybody's interests except the people who are profiting from both of us."

A SEMI-RETIRED VETERINARIAN WITH 7,000 BOTTLES OF WINE

BY ARTHUR DAMOND

Dr. George Linton has one hell of a wine cellar. Seven thousand (that's right, 7,000) bottles, more or less. He doesn't know precisely how many, because he's never systematically inventoried them. That may make him the least organized, most fascinating wine buff and collector I know.

A semi-retired veterinarian (after selling his practice several years ago, he has continued to consult and do hospital work), Dr. Linton was born in Hungary (1921), schooled in England (1930s and 40s) and emigrated to the United States to teach veterinary medicine after World War II (1949) where, through the influence of a friend at the University of Illinois, he first became seriously interested in the fine wine. It's been onward and upward ever since.

California beckoned and he accepted a teaching job at UC Davis (1952), which enabled him to meet faculty members of Davis's School of Enology, one of only two such graduate divisions then in the entire United States. Dr. Linton nostalgically recalls that era when the wine scene was simple, wine prices were incredibly cheap and hardly anybody cared about such things as the BV Private Reserve or Inglenook Cask Cabernet Sauvignons, or even Chateau Lafite-Rothschild. To visit a winery like BV or Inglenook required a private invitation. Visitors were so rare that Dr. Linton was sometimes given the same bottle(s) to take home that the winery had opened for him to taste.

As for prices, the phrase "the good old days" was never more fitting. Dr. Linton began building his cellar then, when, as he says, "I could buy fine California wine for a dollar a bottle." A special faculty discount allowed him to buy, for example, a case of BV Private Cabernet for \$12 (the 1974 vintage will soon be released for \$12/fifth). And at Macy's in San Francisco, the 1945 Lafite was \$4.50 a bottle in 1953 (today, the 1975

vintage costs about \$35). So much for wine prices and inflation.

To augment his cellar with fine imports as well, Dr. Linton, who is a shrewd businessman in addition to everything else, arranged with Henry Vandervoort (of Bereut-Vandervoort, a San Francisco wine importer still in existence) to sell the firm's fine wines in the Sacramento area for an 8% commission. He sold as much to himself and friends as he did to the very few stores or restaurants willing to carry such wine. Indeed, the wine boom was a decade and a half away. In fact, he recalls that with the exception of Bereut-Vandervoort, even the handful of San Francisco importers of fine French wine were so ignorant about what they were selling that once one listed the same vintage of Lafite at three different prices because the firm insisted the wine differed due to being exported by different Bordeaux shippers.

Leaving Davis in the mid-1950s, Dr. Linton established a private practice in El Cerrito. His veterinary clinic had an extra room, so in 1960 he opened Connoisseur Wine Imports there, because he wanted to purchase futures (buying before bottling for later delivery) of 1959 Bordeaux, and that practice was unheard of among local importers in those days. As the years passed, this sideline grew and in 1966, with partners, he incorporated, hired help and moved the business to a former Safeway in Richmond. From 1961 to 1969 Connoisseur's gross income increased from \$30,000 a year to \$250,000. A hobby had also become a business. They sold out in 1969 to the store's present owners who moved it to San Francisco where it is still thriving. For a time, he remained as a consultant, but went on his own again in 1971 when he established Winetaster Imports in Berkeley.

Of course, all during those years Dr. Linton continued with his full-time veterinary practice. And he continued to build his enormous wine collection, which now consists of more than 200 cases of California Cabernet Sauvignon, dating from 1940 to 1974 (he may have the most



Dr. George Linton in the cellar with part of his 7,000 bottle collection of wine.

extensive such collection in the world); more than 200 cases of red Bordeaux, dating from 1870 to 1975; about 100 cases divided among the red Burgundies (1929-1971) and vintage Ports (1904-1975); and another 50 or so cases of whites and miscellaneous reds. Highlighting the cellar are several bottles of 1875 California Angelica (a very sweet mixture of partially fermented grape juice and brandy), bottled in 1921 for Isaias Hellman, a wealthy San Franciscan whose 500-bottle wine cellar Dr. Linton and friends bought in 1965 for \$500. He estimates the Angelica's current value to be \$2500—and a bottle he drank three years ago was "superb."

To properly balance his collecting with drinking, Dr. Linton has belonged to numerous tasting groups over the years, none more interesting to me than the First Growth Club, a group of eight old-time wine lovers whom Dr. Linton organized in 1962 for the purpose of periodically blind tasting (and then drinking with dinner) the eight most famous red Bordeaux from first-rate vintages.

Now that he's more or less retired from veterinary medicine, Dr. Linton devotes more time, but not too much time, to Winetaster Imports, an operation that he has structured to fit his desire for a more "laid-back" existence. With modest overhead, his prices are often quite low for the kind of wine he sells (mostly French Bordeaux and Burgundy); so low that sometimes other stores buy from him at retail, to resell at a higher price, of course. Bankers would envy the store's

hours: noon-3, Saturdays, otherwise by appointment only. I called the store once last spring and the following message greeted me from a recording device, "The Winetaster is tasting in Europe for six weeks and will be closed until. . ." That's my kind of store.

If you have any interest in imported wine, by all means drop in some Saturday afternoon. With his assistant, Shirley Magnuson, Dr. Linton holds the fort, shares his vast wine knowledge, tells good stories and will put you onto a bargain or two. Here are some of my favorites that at last glance were still available: 1971 Chateau Lamarzelle Figeac (\$5.56), a red Bordeaux; 1970 Meursault-Genervieres (Ropiteau) \$7.26, a white Burgundy; Non-vintage Jeanmaire Blanc de Blancs Champagne (\$7.95); 1975 Chateau Rieussec (\$8), a sweet Sauternes; 1971 Chateau Palmer (\$11.73), a fine red Bordeaux to age; and 1969 Chambertin (Prieur) (\$20.38), an excellent red Burgundy.

A complete inventory price list is available by mail. Write Winetaster Imports, 1918 San Pablo Avenue, Berkeley, CA 94702. A sentiment I share with Dr. Linton appears on the list: "May all your problems be liquidated in 1979."

Arthur Damond publishes Wine Discoveries, a newsletter guide to exceptional wines under \$4; for subscription information and a sample copy, send a stamped, self-addressed, legal-sized envelope to 7474 Terrace Drive, El Cerrito, CA 94530.

A LADIES' GUIDE TO PUMPING IRON

The shortcut to strength, stamina and the kind of body you assumed only Olga Korbut could have

BY JUDITH LANDY

"The magical notion at the heart of the sport is that the body itself is an art medium: malleable, capable of being aesthetically dominated and formed."

— Charles Gaines and George Butler, *Pumping Iron: The Art and Sport of Bodybuilding* (Simon & Schuster, 1974)

Five years ago, when *Pumping Iron* was published, bodybuilding gyms were still the sacred preserve of men. Few women dared venture inside one except to admire the supermen and not-so-super men hauling and shoving at their pulleys and barbells.

Lately, women in growing numbers are finding that pumping iron—better known as "weight training" or "progressive resistance exercise"—is a shortcut to strength, stamina and the kind of body they once assumed only Olga Korbut could have.

Unlike jogging, weight training confers fitness without the hazards of being mugged or squashed by a truck full of skyscraper parts. In contrast to tennis and most other sports, it develops your musculature symmetrically. And, unlike yoga, it not only makes you feel great, it makes you look that way.

Coincidentally, my body succumbed to gravitational drift about the time *Pumping Iron* hit the bookstores. After a lifetime of bookish nonathleticism, this should have been no surprise, but it was. For a while I coped with the problem the way most people do, sidling nervously up to mirrors for a quick, horrified look at the naked truth, after which I put on a lot of clothes and pretended that what I saw wasn't there or belonged to someone else and would find its way home eventually.

A man friend finally cajoled me to a college gym, where I discovered what male iron pumpers already knew: the body is capable of being aesthetically dominated and formed.

Weight training, in fact, enables you to sculpt yourself with remarkable precision (convex here, concave there), provided you put in the requisite, often grueling effort. The reason it works better than ordinary calisthenics is that you exercise against resistance (weight),

which is progressively increased as your strength grows. Any exercise will improve muscle tone and stamina, but you can accelerate the process and carry it much farther if you do high-intensity exercises against progressive resistance.

Weight-training routines use specially designed apparatus in graduated weights—dumbbells, barbells, pulley devices—to selectively stress muscle groups. The heavy workload forces muscles to adapt quickly, becoming stronger, firmer and better shaped.

The notion of women pushing and pulling heavy iron things, however, seems to terrify some people. Maybe it stirs latent Victorianisms about female fragility. If you elect to pump iron, you can expect helpful remarks like: "You'll end up looking like Steve Reeves." "Oh, so you're going to be a weightlifter." "But you'll hurt yourself." "You'll get too musclebound for tennis (or jogging, or whatever)."

None of this is true. No normal woman can develop a boilerplate body even if she wanted to (and heaven only knows why she would). Female hormones prevent it. Nor can you develop a male bodybuilder's strength, although you can increase your own more than you probably thought possible.

And weight training is not weightlifting. The latter, technically called "powerlifting," is a competitive sport based on the ability to heft barbells loaded with iron plates the size of manhole covers. Weight training is a noncompetitive system of body conditioning that uses much more modest weights to achieve its effects.

Finally, a well-designed program of weight training won't hurt you and won't make you musclebound. It can even repair injuries. One of weight training's great advantages is that it can be adjusted for any beginning level of feebleness, so you build strength without stressing yourself to the point of injury. Another is that you can pick specific exercises to develop specific muscles or rehabilitate damaged ones. Professional athletes and Olympians, male and female, use weight training this way. The athletic record breaking of recent years followed the discovery that pumping iron leads to better, less injury-prone performance in virtually all sports.

Expert opinion differs about whether pumping iron contributes significantly to aerobic fitness. All I know is that during my year of intense training, I got lost in snowbound Yosemite after a day of cross-country skiing, then skied briskly in the wrong direction across three mountain ridges and three valleys before the search party caught up with me. When we met, the head ranger, exhausted, gasped out, "Follow me!" and fell face forward onto his skis.

SORTING OUT THE GYMS

Before you rush out to your nearest gym, however, you should know something about gym criteria. A good gym should have three essentials: the right equipment, the right people and the right feel.

If a gym lacks the requisite apparatus, you will be limited in what you can hope to achieve. If the equipment is present but the training expertise absent, the costliest array of lat pulleys, sit-up boards, incline benches and squat racks is of no avail. This is true at many expensive "spas," where the staff are salespeople, not trainers. They don't know your latissimus dorsi from your medulla oblongata. They can't design an effective program, show you how to do the exercises properly or monitor your progress.

As for "feel," I quote *Pumping Iron*: "The feel of a really good

bodybuilding gym has to do with a sense of inevitability of what's done there. If the feel is right, it causes you to believe while you are there that there is nothing in life so worthwhile or fun or exciting as pumping iron."

In my survey of San Francisco's fitness emporia, I found that 80% fail miserably on one or more of the essential criteria.

I telephoned every outfit listed in the yellow pages as a gym or health club. On the basis of their answers to questions, I was able to eliminate about four-fifths of the contenders.

Disqualifying replies included, "Do we have *what* for women?" and "We do only passive exercises to break down cellulite."

There is no such thing as cellulite. There is no such thing as passive exercise. You can't remove fat by jiggling it, and you can't deflab without exertion.

Next, I deleted from my list all establishments that refused to give prices over the phone or that require their clients to sign longterm membership contracts (from three months to two years).

Never ever sign a longterm contract, no matter how many hard-sell nymphettes in shiny leotards tell you it's cheaper. In fact, the best gym in San Francisco charges less per month than the monthly cost of a year's membership in a fancy spa.

Worse, once you sign a contract, the staff has no reason to care whether you turn into a paragon of fitness or keep looking like a rutabaga. Whether you improve or not, they have your money for the duration. Even if they know how to fix your body, they're likely to reserve their energies for hyping the next batch of flaboid innocents.

And never go, even once, to a place that won't tell you prices over the phone. If they get you across their thresholds, they subject you to an intense sales campaign. They'll show you the decor, the five saunas, the Jacuzzi, the marble dressing rooms, the coveys of abnormally perfect 19-year-olds. Wouldn't *you* like to look that way? They'll also pitch deals based on how desperate they think



PHOTOS BY PAT GOUVIS

you are and how much you can pay. Or, as a female at one spa told me, "I can't tell you the prices over the phone, but they're based on your, uh, finances."

Beware, in fact, of decor. A color-coordinated gym is an abomination. Be suspicious, too, of any establishment where the staff embodies ideal physical beauty while the customers all resemble manatees.

Any gym where real training is going on will have a substantial proportion of members in admirable to fantastic shape. A smattering of doughy specimens is OK, but a majority means something is wrong. The best gyms include at least a few serious bodybuilders and weightlifting contenders—colossuses whose chest muscles cast shadows on their feet. The presence of competition athletes is the best recommendation a gym can have. Also, these people know as much as anybody about physical conditioning. They'll give you help and advice at least as valuable as any trainer's.

Having narrowed the field of acceptable gyms to a handful, I set out for firsthand inspections. Disguised as a prospective customer and traveling under an assumed leotard, I pumped iron at several.

There were some surprises. For example, Solarius Physical Fitness Center advertises itself as a gym for men and women. On my visit, the clientele was 99.9% male gays. I felt like a foreign body. Besides, the decor is chartreuse and the equipment limited to Nautilus machines: new, frenetically promoted contraptions that experts tell me are less effective than traditional apparatus.

Herewith, then, the cream of San Francisco's pumperies.

THE SPORTS PALACE, 828 Valencia, SF, 648-9912. Rates: \$14 per month for women, \$16 per month for men. Hours: Mon.-Fri. 10 am-10 pm; Sat. 10 am-6 pm.

The Sports Palace stands as a glowing example of what a gym should be, from its atmosphere of cheerful agony to its bare but clean wood floor and wealth of apparatus. I was well disposed toward it from the

first phone call, when I heard the cries of strain and the weights clanging like an iron foundry.

Arriving, I found everything as it should be: contagious enthusiasm, plenty of space for training and the best-equipped gym I saw anywhere.

The clientele is just right, too: proper proportions of serious male and female bodybuilder/weightlifters, plus all gradations of condition and experience down to beginners.

Owner-trainer Jim Schmitz is head weightlifting coach for the 1980 U.S. Olympic team. His other credentials are equally prestigious and too numerous to mention here. He has a strongman's geniality. In his one-man operation, he manages to notice everything going on in the gym and take time to help and advise whoever needs it.

Schmitz says his women's weight-training program is simply a scaled-down version of the men's: "I push for a higher level of fitness than your average health club."

When you bring your body to Schmitz (by appointment), he puts you through a fitness tryout. "At the end, you'll know what you can do, and I'll know what you can do," he assured me. Based on your performance in the tryout, Schmitz sets up an individual training regimen designed to make you what you want to be.

Among the women who train at the Sports Palace are several leading competitors in women's powerlifting championships. Two I met dispel any lingering notions about Amazonian weightlifters. Stella Martinez, 5'2", weighs 108 pounds and can dead-lift 255 pounds. She holds state records for women's powerlifting. Diane Bolotte, 26, is smaller still—five feet tall, 93 pounds—but dead-lifts 100 pounds. She began weight-training only nine months ago.

One minor drawback to the Sports Palace is that it has no shower or bathroom facilities for women. That's why Schmitz charges women \$2 less per month than men. He says when he opened the place ten years ago, women weren't interested in pumping iron. Now, faced with a growing

female clientele, he's remodeling space in an adjoining building for women's sauna, shower and bathroom. The new facilities open April 1.

In the meantime, the only available women's bathroom is at the Circle Club, a bar across the street. The Circle Club's proprietor is Schmitz's landlord, so he doesn't mind. Considering the excellences of the Sports Palace, it's a small price to pay (and temporary). You don't really need a sauna, and you can take a shower when you get home.

I even like the Sports Palace's cartoon business card. It shows Schmitz, burly and bearded, saying to a dumpy suburban couple: "... but before enrolling you in the Sports Palace, we must exact a pledge that you will never use your great strength to achieve evil ends."

WALT AND MAGANA BAPTISTE (BAPTISTE YOGA CENTRE), 405 Arguello Blvd., 387-6833. Rates: \$25 per month; \$65 for 3 months; \$95 for 6 months; \$150 for 1 year. Hours: Mon.-Fri. 9 am-2 pm and 4 pm-7:30 pm; Sat. 9 am-1 pm.

The operation here takes up three floors of a handsome old building with big, high-ceilinged rooms plastered with a curious mix of old-time muscleman posters and Indian tasseled hangings. The environment admirably reflects Baptiste's system, which merges weight training with yoga breathing, nutrition and a "know yourself" philosophy.

Normally I think a gym needs ideology like a turtle needs feathers, but this place is an exception. The feel is outstanding, the weight training equipment is fine, and the people take "physical culture," as they call it, seriously. The weight room is coed, roomy, comfortable, and it could be almost perfect if they'd turn the heat down a bit.

A pungent smell of curry lingers in the gym, owing to the Indian/Indonesian health food restaurant downstairs. I tried the Java chicken lunch, for \$4.25. It turned out to be so bountiful, tasty and nutritionally balanced that my mind and body fused instantly in a moment

of perfect knowledge, which, however, I can't quite recall.

CHARLIE MALLON'S PHYSICAL CULTURE STUDIO, 256 Sutter, SF, 397-4873. Rates: \$50 for 6 weeks; \$150 for 5 months; \$276 for 1 year. Hours: Tues. and Thurs., 11:30 am-7:30 pm; Sat. 10 am-1 pm.

Charlie Mallon's falls into a category somewhere between a proper gym and that dreaded aberration, a spa. Clientele ranges from pudgy to trim. Women and men use the gym on alternate days, which I think is a disadvantage. Without men, a gym invariably takes on some of the atmosphere of a beauty salon. The incentive to struggle subsides.

Still, Mallon's has decent equipment, and Mallon claims to design all weight-training programs individually, based on an exercise tryout. Also, alternate instructor E. Y. Lee is a onetime Mr. Chinatown who knows how to train. If you can convince the management you're serious about pumping iron, you might do all right here. Also, the relative luxury might offer an easy way to break in, a transition to the spartanisms of a true gym.

YMCA: Central, Embarcadero, and Stonestown branches.

The Y's have acknowledged women's interest in weight training by opening their men's weight facilities to women and adding instruction for beginners. YMCA gyms are usually reasonably well-equipped, good-humored places to pump iron, and the prices are right.

YMCA, CENTRAL BRANCH, 220 Golden Gate Ave., 885-0460. Rates: All facilities free to members. Memberships \$20 per month, \$146 per year. Nonmembers, \$4 per day for use of facilities including weight room, running track, swimming pool, showers, sauna.

The Central Y has a separate women's weight-training room. Janet

At the Sports Palace, Stella Martinez trains for state women's powerlifting championships.



TOWARD A CHANGE OF HABITS

You're so depressed about the way you look, it's all you can do to finish off the eustard-filled beehive inside. But you press on valiantly, slice by slice (just one more), eating it right out of its eute pink box. Mashing and stuffing, not even chewing. There. It won't torment you with temptation anymore. You stagger over to the couch and pass out in a sugar coma. Your last conscious thought is, "I'll go on that new diet . . . tomorrow."

There was a particularly telling magazine ad awhile back for one of the more pretentious fitness centers in town. It featured a photo of a beefcake young man, his muscles and buttocks as pneumatic as volleyballs, his animal glow of health fairly leaping off the page. The copy read something like: "Ever notice that the world belongs to the physically fit?"

Bizarre but true. More than ever before in history, with the national mania for eternal youth and fitness, chubbos are being locked out of the party.

"If you have only one life to live, why not live it as a . . . thin person?" "Be a star or . . . look just like one."

Weight is a national obsession. Americans spend more money on diet programs, books, fat-off shots and "appetite suppressant" pills than some Third World nations spend on food.

God knows you've tried to attain that slender state of grace. You've made yourself miserable on every low-cal, high-protein, brown rice, cabbage-and-oysters, "miracle" diet that's burst onto the supermarket magazine racks in the last decade. No doubt about it—each and every one of them worked great. Chiseled your blubber right down to the bone every time. But, dependable as the

tides, the fat came creeping back. You've said to yourself umpteen times, "I could have discovered a cure for cancer with the time and energy I've devoted to my weight." The world may belong to the physically fit, but you—you belong to the beehive.

It's habits, not crash diets, that determine a person's long-term weight and nutrition. Here are some Bay Area programs that aim for the longshot: permanent weight control. They treat fat as a symptom and try to straighten out the deep-rooted subconscious weirdnesses that have warped your relationship to food.

But before you consign your fat to an expensive meltdown program, get the real skinny.

THIN WITHIN

"We introduce you to the naturally thin person inside of you and teach you to act like naturally thin people act."

Five years ago Thin Within's co-founder, Joy Imboden, was leading est seminars, when her husband died of cancer, leaving her with two pre-school children.

"I went off the deep end," she recalls. She started eating. She says she finally got to the point where she was either going to kill herself or find a way out of her self-destructive eating compulsions.

"I knew from experience that diets and self-denial didn't work, so I started following thin people around—taking them out to lunch, studying what they did to stay slender," Imboden explains.

She says she turned her own life around, then began leading informal classes for friends in her home. Four years later, Thin Within is very big business: plush offices in Oakland, a

staff of seminar leaders and courses all over the Bay Area at \$200 a head.

The basic series, "Winning at Losing," is aimed at discovering, strengthening and becoming your "thin self." The series consists of seven weekly seminars held at various hotels. The classes feature both lectures and self-awareness exercises.

Each seminar has a theme. One is situational eating: when, where and how you eat. What kinds of emotions or situations (watching television, cocktail parties) trigger compulsive eating. How to break the stimulus-response patterns. Another seminar focuses on how to tune in to your body's signals of hunger and satiation.

Thin Within's

"Optimum Conditions" for eating:

1. Eat only when the body and mind are relaxed.
2. Eat only when sitting.
3. Reduce the number of distractions.
4. When eating, pay attention to food only.
5. Don't disguise your food or wash it down with liquids.
6. If a food doesn't appeal to you, don't eat it.
7. If you're not hungry, don't eat.
8. Stop eating when you feel full.

Thin Within claims the overwhelming majority of its graduates, some 3,000 of them, have lost weight and kept it off. They claim 74% of their clients are by referral.

Thin Within: 478 Santa Clara Ave., Oakland, 832-8480.

OVEREATERS ANONYMOUS

This is a direct offshoot of Alcoholics Anonymous. Like A.A., O.A. is based on the premise that "compulsive overeating" is a disease—a spiritual,

emotional and physical addiction that can never be cured but only arrested.

There are no dues, no leaders, no plush offices, just people who meet in church basements to confess their frailties and give each other support.

In O.A., they believe compulsive overeaters have become powerless over food (that beehive is stronger than me!), so members are encouraged to accept strength from a higher power outside themselves to gain control over their addiction (with God's help I can lick that beehive!).

In San Francisco, there's an O.A. meeting each and every night of the week. I went to the regular Monday night meeting at Old First Church at Van Ness and Sacramento.

First, the "Newcomers Meeting." About 20 people packed into a Sunday school classroom: old, young, slender to insanely obese. Most looked embarrassed and uncomfortable, as if it were a rap group for child molesters.

An intense, fortyish woman with a nasal voice read us the cardinal rules of O.A. and then replayed her own bizarre "weight history." At one point, she told us, she'd totally "binged out" and gained an incredible 50 pounds in just three weeks. "And that's the insanity of my disease. You must always keep in mind that you're just one bite away from a binge."

Next, the general meeting. The church basement was crowded with row after row, over 90 people: gay, straight, snappy, slovenly, black, white, the aged and pre-teens.

Every time someone rose to speak they introduced themselves, "Hi, I'm John (Elaine, Harriet), and I'm a compulsive over eater." And the whole assembly

continued next page

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FOOD AS LOVER, FOOD AS MASTER

continued from previous page

would chorus back, "Hi, John! (Elaine! Harriet!)"

There were "positive pitches." "Thank you for letting me love me this week and that's taken the place of food this week." "I was crying in bed last night, and thanks to O.A., I had someone to call." (Members have "food sponsors" they call at least once a day. They report all the food they've eaten, talk about their problems and are supposed to pick up the hotline to their food sponsors instead of "binging out.")

A slender, curly-haired young woman took the floor for the main course of the evening. In a halting voice, she recalled how her compulsive eating began. She had left her friends and family back East to move to the Bay Area with her boyfriend. Food replaced her old comfort-and-support system.

Her eating got more and more out of control as her self-esteem plummeted. She started stealing food, eating in secret, hogging out "insanely on pounds and boxes of sweets."

Finally, she started vomiting after binges to avoid blimping out totally. It got so she was hogging out and then vomiting five times a day. She was "filled with fear and self-hate" by the time she came to her first O.A. meeting. A year-and-a-half later, she's slender again. "Instead of pulling the fog of food" over herself, she told the rapt assembly, she's learning to deal directly with her emotions.

After her hour-long, brutally honest confessional, people rushed to hug and

thank her. Several people came up to me, introduced themselves "first names only" and urged me to "keep coming to meetings. You can't do it alone." (I'm a size seven.)

Overeaters Anonymous: 863-2299.

FAT LIBERATION

"Treat your food like a lover—with kindness, love and respect." This Fat Lib group is not to be confused with the fat (is beautiful, let it all hang out!) liberation movement of the late Sixties. It's the brainchild of formerly fat, still-paunchy Alan Dolit of Sausalito, who is a social worker by day.

Dolit spent the Sixties as a fat man on an odyssey through the human potential movement. "I got enlightened, but not lighter," he quips with a wry grin. So he took many of the self-awareness techniques he'd learned, guided fantasy, visualization, journal-keeping, group encounter, and focused them all on his fat. He lost 50 pounds in three months, *without dieting*, and Fat Lib was born.

Since then, 1970, some 1,700 Bay Area residents have taken his Fat Lib courses. Dolit claims 90% of his students lose weight and keep it off. The course costs \$18 for one-day or four weekly classes.

I attended a Fat Lib one-day workshop held in a big, drafty room at Fort Mason. Eight women and Dolit sat in folding chairs in a circle. The women ranged in age from 24-58,

in excess poundage from 15-100 pounds.

Dolit told us to close our eyes and imagine a conversation with a fat person. "Tell them how they look to you. What you think of them." Then we shared our fantasies. We'd really laid into those imaginary fat people. "How could I trust you to be dependable, when you can't even take care of your own body?" And the curious, "When was the last time you saw your own wanger?"

Later in the workshop we brought out the "problem foods" we'd packed to class: cream cheese pies, chocolate-filled cookies, candy bars. We talked to our food (it talked back!). We imagined all the ingredients in the food. We visualized the food going inside us and homesteading on our waists and hips.

Dolit says most overweight people eat automatically and unconsciously—on the run, fast and furiously, wolfing down huge amounts of food they won't remember afterwards. Dolit encouraged us to give our food our undivided attention, to chew slowly and really enjoy each bite so we would be satisfied with less.

Dolit stressed there is no magic trick to effortless slenderness. The key, he says, is constant self-awareness.

Fat Liberation: Alan Dolit, 652-4400.

HYPNOSIS

You may have noticed the American Clinic's ads in the pink section of the Sunday Comical. "Are

you a slave to food? Lose twenty-five pounds in six weeks."

The clinic's offices are on the ninth floor of the Jack Tar building. One of the clinic's two hypnotists is Hubert Henderson, Ph.D., a lean, mild-mannered Mormon who bought the San Francisco franchise for the clinic about four years ago.

"We learn as babies to associate food with comfort and love. We learn that food is the all-purpose antidote for anger, fear or boredom."

By the time we're adults, our eating behavior is automatic and spontaneous, he explained. How fast, how much and what kinds of food we eat are not chosen anymore by the rational, analytic mind, but dictated by the unthinking subconscious.

"We use hypnosis to reprogram the subconscious. While you're in the suggestible state of hypnosis, we divorce your eating habits from your emotional needs and reeducate your subconscious to prefer nutritional foods."

He dimmed the office lights and positioned a device called the "Hyp-No-Wheel" in front of me. Its colored lights flashed in whirling disco patterns, drawing my eyes to a black dot in the center of the wheel.

He told me to relax in the easy chair and "Feel your body getting heavier and heavier." The last thing I remembered was "Now you're standing on an escalator, floating down to the very basement of relaxation." Basement of relaxation

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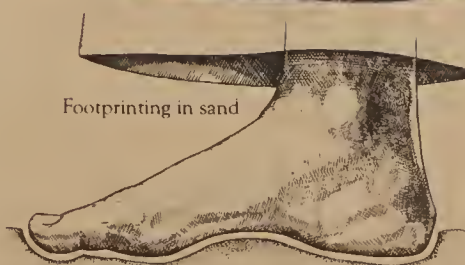
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STAPLES AND ZAPPERS

indeed! I giggled to myself, and I was out.

Then, "Four . . . three . . . two . . . one!" Henderson snapped his fingers and I opened my eyes, feeling wonderfully relaxed and refreshed. Thirty minutes had passed.

Personal experience: I took the entire course from him about three years ago. He suggested to me, in trance, that I reach for an apple instead of a cookie. Far from losing his claimed average of 25 pounds in six weeks, I didn't lose an ounce. But I did get an insatiable craving for apples.

The course consists of six weekly sessions for \$195. Included is a cassette of one of your sessions you can listen to at home for reinforcement. *American Clinic: 1255 Post St., suite 948, San Francisco, 861-3552.*

ACUPUNCTURE

They call them "staples." They're tiny coils of stainless steel ending in sharp points, which are embedded in the hard cartilage of the outer ear, and left in for weeks.

At the Sunset Medical Clinic, a holistic clinic in San Francisco, they use these acupuncture "staples" for weight control.

"Before meals, or whenever our clients are tempted to eat, they're supposed to press the staple and hold it for a moment," the clinic's weight counselor-and-masseuse, Evelyn Potatoes, explained.

"This sends a pleasurable sensation

to the hypothalamus and gives the person the sensation of fullness."

One of the acupuncturists at the clinic further explained, "Studies have shown that this sort of staple in that specific point in the ear is linked to hydrochloric acid secretions that cause hunger pangs in the stomach."

As simple as that? Just press the staple and hunger fades away? Are these miniature I.U.D.'s in the ear the miracle cure for world hunger?

Ms. Potatoes told me, "I don't want to promote the staples too much. It's a subtle healing thing. A lot of it is psychological. They're not the answer. They're just another tool."

The director of the clinic, Jay Tobin, said I never should have talked to Ms. Potatoes.

The initial visit includes a complete physical, medical history and staple installation. The price is \$40. After that, weekly visits, which include nutritional education and counseling, cost \$20.

Sunset Medical Clinic: 2409 19th Ave., San Francisco, 665-1200.

AVERSION THERAPY

The private therapy room at Schick Center is a tiny, stark-white cell. I sit at a small table facing a mirror that has empty ice cream cartons, corn chip bags and candy wrappers tacked around it.

The Schick therapist, a smiling, scrub-faced young woman, wraps a thin rubber strap around my arm just above the wrist.

"Now tell me when you feel something."

"Yes, now it feels like pinpricks on my arm." I asked her to turn up the power to the voltage most of her clients request. My whole body jumped as if I'd stuck my finger in a light socket. The young woman hastily explained that when I was accustomed to the "zapper," I would experience the shocks as fairly mild annoyances. She told me most of her clients ask her to set the voltage "quite high, so they can get their money's worth."

The theory behind Schick's aversion therapy is one of counter-conditioning. The pinpricks serve to short circuit the pleasure response the subconscious has learned to associate with junky foods. After a few sessions, the subconscious is supposed to lose its desire for the problem food because it is reprogrammed to associate the pinpricks with the food.

My "problem food" for the session was a Hershey's chocolate bar. First we discussed the list of ingredients on the wrapper.

"Not so good for you, are they?" she asked. "That's a lot of calories for not many nutrients, isn't it?"

"Yeah, but it sure tastes good," I countered.

"For how long?" she pressed on.

"For about a minute," I admitted. She told me to take a bite of the chocolate and chew, but not swallow. Throughout this whole interchange, I

felt those annoying pinpricks on my forearm.

"Now spit it out in the paper cup," she ordered. Over and over. Bite, zap!, spit. Yucch. The chocolate quickly became about as appetizing as Ex-Lax.

The Schick sessions usually focus on two problem foods and one positive food, such as carrot sticks or salad. During the positive conditioning, client and therapist extol the healthful and life-giving virtues of the positive food. No zapping, and the client is allowed to swallow the food.

The counter-conditioning is also used to slow down clients' rate of eating and reprogram them to stop eating after they've consumed normal portions.

Tips from Schick

1. Do deep breathing exercises to relax before meals.
2. Instead of responding to stressful situations by eating compulsively, do deep breathing exercises.
3. Take smaller portions and try to leave some food on your plate.
4. Reorganize your meals pyramid style. Make breakfast your largest meal, with lunch smaller than breakfast and dinner smaller than lunch.
5. Eat dinner at least five hours before bedtime.
6. No snacking.

The Schick weight control program lasts for six months and costs \$495. *Schick Center: 1309 Market St., San Francisco, 626-2240.* □



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STATIONS OF THE COURSE

A guide to the "guided exercise circuits" of the Bay Area

BY JOANNE HUGHES
AND SUSAN FERRELL

These days it takes an unusually strong personality to maintain the morally superior exercise-is-only-for-mindless-musclebound-jocks-or-tennis-playing-rich-folks attitude that many of us cherished and nurtured over the years. The path of least resistance now seems to be to "go with the flow" and join the cultural mainstream in exercising yourself into a healthier, happier, longer life.

So now that you're raring to go, the

question is where? Health clubs and gyms tend to be expensive. Exercising at home presents the multiple temptations of telephone, food, television and friends dropping by. Running on city sidewalks often seems more like playing hopscotch, even with the pooper scooper ordinance on the books. What's a novice exercise buff to do? The answer may be a guided exercise circuit.

An exercise circuit, or Parcourse Fitness Circuit (almost all courses are built by the San Francisco-based company Parcourse, Ltd.), is an outdoor course between one-half and 2½ miles long with nine to 18 exercise stations. Once on the course, you read

numbered signs that describe an exercise at each station—chin-ups, balance beam, push-ups, sit-ups, leg-lift, touch toes, body curl, knee-lift and more, beginning with warmup stretching exercises, moving through exercises that strengthen muscles and condition the heart and winding up with cool-down exercises. Signs also indicate whether to walk, jog or run between stations. The number of repetitions are staggered for beginners, intermediates and old pros.

Pete Stocker, executive director of Parcourse, Ltd., says he got the idea from similar courses he saw in Europe. In Switzerland, every park in every small town has a "vita par course." Stocker brought the idea back to San Francisco and built the first Parcourse at Mountain Lake Park. Now, Parcourses are springing up all over the Bay Area and the U.S., Canada and Australia. The company, he says, is doing "extremely well," with 10 to 15 Parcourses ordered each month.

After a local group—public park,

school, civic group or corporation—donates the land, a Parcourse technician designs the course to fit the geographic peculiarities of the site. The course is built with labor provided by the donating group and with components made by Parcourse, Ltd., and costs either \$5,975 for a full-sized 18-station course or \$2,975 for a nine-station mini-course.

For the past two years, the company has been working with the National Athletic Health Institute, a group of doctors and sports physiologists, to determine what sequence of exercises would give the most medically sound workout. As a result, the design of their courses has changed to include a cardiovascular fitness guide. Participants can check their pulses at stations spaced throughout the circuit to make sure they are exercising at the right intensity for their current fitness level and age. The Marina Green Parcourse is scheduled to be redesigned within the next month to incorporate these changes.

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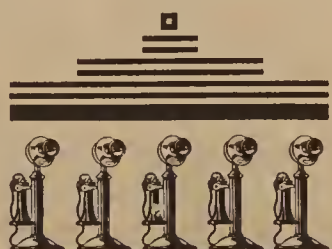
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LEG-LIFT, TOUCH TOES (FEELING BETTER?)



PHOTO BY CHARLY FRANKLIN

Chinning-up on the Marina Green parcourse in San Francisco.

parcourses, where do you find them? We found 41 in 29 Bay Area cities, listed in the following guide. The rest is up to you.

A GUIDE TO PARCOURSES IN THE SAN FRANCISCO BAY AREA

Alamo: Stone Valley School, 3001 Miranda Ave.

Berkeley: U.C. Berkeley, starts on north side of Harmon Gym, loops around south side of campus in figure 8.

Burlingame: Burlingame High School, Carolan Ave. and Oak Grove Ave.

Campbell: Los Gatos Creek Park, between Campbell Ave. and San Tomas Expressway.

Cupertino: Cupertino High School, 10100 Finch Ave., De Anzo College, 21250 Stevens Creek Blvd., Homestead High School, 21370 Homestead Rd., Monta Vista High School, 21840 McClellan Rd.

Daly City: Westmore High School, 131 Westmore Ave. (Not open to public during school hours.)

Danville: Montair School, 300 Quintera Lane.

Fremont: Ohlone College, 43600 Mission Blvd. (Under construction.)

Half Moon Bay: Manuel F. Cunha Intermediate School, Kelly Ave. and Church.

Livermore: Max Baer Park, on Murdell Lane off Stanley Blvd.

Los Altos: Egan Jr. High School, 100 West Portola Ave., Foothill Community College, 12345 El Monte Rd.

Los Gatos: Los Gatos High School, Mam St. and High School Ct., Lomhill Elementary School, 4949 Harwood Ave.

Millbrae: Mills High School, 400 Murchison Dr.

Mill Valley: Mill Valley Middle School, 425 Sycamore Ave.

Novato: Indian Valley College, 1800 Ignacio Blvd., San Marin High School, 15 San Marin Dr.

Orinda: Orinda Community Center, 26 Orinda Way.

Palo Alto: Cubherly High School, 4000 Middlefield Road.

Pittsburg: Los Medanos College, 2700 East Leland Road.

Redwood City: Canada College, 4200 Farm Hill Blvd.

San Bruno: Skyline College, 3300 College Drive.

San Francisco: Justin Herman Park (near Hyatt Regency Hotel), foot of Market St., Lake Merced. Park in lots at Sunset Blvd. and Lake Merced Blvd. or at Brotherhood Way and Lake Merced Blvd., Marina Green (near Fort Mason), end of Laguna Street to Golden Gate Promenade, Mountain Lake Park, just off Park Presidio Blvd. on Lake St.

San Jose: Evergreen College, 3095 Yerba Buena Ave., Lynbrook High School, Johnson Ave. and Rainbow Dr.

San Leandro: Marina Park, at the end of Neptune Blvd.

San Mateo: San Mateo High School, E. Bellevue Ave. and N. Delaware.

San Rafael: Y.M.C.A., 241 N. San Pedro Rd.

San Ramon: Boone Acres, Westwood and Davona Dr.

Santa Clara: D.W. Luther Elementary School, 220 Blake Ave.

Sunnyvale: Blaney High School, 555 E. Homestead Rd., Fremont High School, Sunnyvale-Saratoga Rd., Sunnyvale High School, Britton Ave. and E. Duane Ave.

Tiburon: Richardson Bay Linear Park, bike path off Tiburon Blvd.

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EIGHT DAY CALENDAR OF EVENTS

2

FRIDAY

Desert Project. Elin Elisofen and Richard Kamler present their photo-documentation of an isolated site in the New Mexico desert, including underground burial chambers, reliquaries, effigy figures and ritual vessels. Besides the photographs, artifacts of the desert will also be on display, Tues.-Sun., 10 am-5 pm, plus Thurs., 6-9 pm (the only free admission period), through March 11. SF Museum of Modern Art, Van Ness at McAllister, SF, \$1.25, 863-8800.

Roadster Show. The 31st annual event features over 300 touring, vintage, and pick-up roadsters, besides motorcycles and funny cars. Car designer George Barris will show his \$100,000 Stutz, custombuilt for Dean Martin. The show continues today and Sun/3, noon-11 pm. Oakland Coliseum, Hegenberger at Nimitz Fwy., Oakland, \$4.95 general, \$2 children, 635-7800.

★ Chinese New Year Celebrations. The Chinese New Year Parade (Feb. 10) is the biggest tourist draw of the year in San Francisco, so the city has scheduled a whole plethora of New Year events for the week leading up to the parade. Although the New Year of the Ram started at midnight, Jan. 28, festivities get under way today with an outdoor carnival, noon-midnight, through Sun/11 (Portsmouth Square, Kearny at Washington, SF, free); Sat/3-Sun/4, noon-4 pm, Lion dancers perform accompanied by firecrackers, drums and gongs (around Chinatown and the 400-800 blocks of Clement, SF); Sat/3, 11:45 am, outdoor pageant with dancers and officials (Union Square, Grant at Powell, SF); Miss Chinatown USA coronation ceremony, Thurs/8, 8 pm (Masonic Auditorium, 1111 California, SF, \$5-\$7, 982-3000). For a schedule of other related events (art exhibits, Chinese cooking demonstrations and theatrical events), call SF Convention & Visitors Bureau, 1390 Market, SF, 626-5500. Oakland's Chinatown celebrates the New Year with the 12th annual childrens parade of marching bands, drill teams, floats,

Chinese lions and 1,500 kids, Sat/3, 2 pm, parade originates at Lincoln Square Neighborhood Center, 250 10th St., Oakland, free, 893-2497.

Heirloom Discovery Days. Rummage through your attics and cellars for possible treasures. Experts from the famous art auction firm Sotheby Parke Bernet give verbal valuations and histories of furniture, dolls, paintings, rugs, tapestries, Oriental art, sculpture and silver, pewter, gold, glass and porcelain for the paltry sum of \$5 per item (no limit on items per person). Appraisals will not be available on jewelry, books, stamps, coins, clocks and American Indian art. The Oakland Museum opens its appraisals with a gala party, 6-10 pm. The \$25 ticket includes two appraisals, two cocktails, elaborate buffet (7-9 pm), entertainment and a door prize drawing. Public appraisals take place Sat/3, 10 am-4 pm and Sun/4, noon-6 pm. Proceeds benefit the museum. Great Hall, Oakland Museum, 1000 Oak, Oakland, 273-3005.

The Bartok Quartet is made up of four Hungarian musicians. Tonight the chamber group plays works by Hady, Bartok, and Debussy, 8 pm. Zellerbach Auditorium, UC Berk., \$5-\$7 general, \$4-\$6 students, 642-9988.

Jim & Jesse bluegrass Concert. California Bluegrass Association sponsors Jim & Jesse, along with the Shubb-Wilson Trio, Fri/2, 8 pm, San Mateo Performing Arts Center, San Mateo, \$5.50 general, \$4 members, \$3 children under age 13 and seniors, 366-3754.

Mostly Women Moving is a new performance collective based on the dance form of contact improvisation. The group debuts tonight and Sat/3, 8:30 pm, Mangrove Studio, 2840 Mariposa, SF; Sun/11, 8:30 pm, Blake Street Theater, 2019 Blake, Berk., all tickets are \$3 or PAS voucher, 552-4190.

Early Music. Martha Cook on harpsichord and Robert Claire on baroque flute play early music tonight, 8:30 pm. 1750 Arch, Berk., \$3 general, \$2.50 students, 841-0232.

"Strings Too Short to Save." Irini Nadel performs her new dance-theater work examining personal feelings using movement, vocal texts, live and recorded sounds and visual imagery. The production opens tonight, and continues Fri/16 and Fri/23, 8:30 pm, Berkeley Moving Arts, 2200 Parker, Berk., \$3 or PAS voucher, 548-6116.

New Dance Works by two members of the Margaret Jenkins Dance Company. Judy Lazaroff and Colleen Mulvihill perform their own works with Andrea Hicks and Virginia Matthews, to a live sound score by Bruce Ackley and Jeff Dean, tonight and Sun/3, 8:30 pm. 1590 15th St., SF, \$3 or PAS voucher and 50¢, 863-7580.

Melissa Manchester, the pop-rock singer/songwriter opens an engagement at the Boarding House, tonight through Sat/3, 8:30 and 11 pm. 960 Bush, SF, \$6, 441-4333.

Dance Spectrum performs a restaged production of Carlos Carvajal's ("Dance of Death") "Totentanz." Also on the program is Carvajal's "The Secret Silence," a ballet of life. Performances are scheduled tonight, and Sat/3, 8:30 pm, plus Sun/4, 3 pm. Palace of Fine Arts, Bay at Lyon, SF, \$4-\$8.50, 824-5044.

Dance Coalition presents an unusual series of dance with six companies participating. These groups were chosen from 40 companies that auditioned for the Award Performance series. Tonight's performers are Oberlin Dance Collective and Khadra Ethnic Music and Dance Ensemble; Sat/3, Mangrove and Dimensions Dance Theater; Thurs/1, Moving Space and Christopher Beck Co. Dance Theater. All performances are at 8:30 pm. Herbst Theater, Van Ness at McAllister, SF, \$4-\$6, 431-1210.

Willie Bobo, the highly charged salsa percussionist, plays the Great American Music Hall, 9 and 11:30 pm. 859 O'Farrell, SF, \$16, 885-0750.

Jackie Byard, the jazz keyboardist, plays Keystone Korner tonight through Sun/4, 9 and 11 pm, plus a 1 am set Fri.-Sat., 750 Vallejo, SF, \$5, 781-0697.

3

SATURDAY

Dog Show, sponsored by the Golden Gate Kennel Club, features 2,500 purebred, blue ribbon dogs, today and Sun., 9 am-7 pm. Cow Palace, Geneva at Santos, SF, \$3.75 general, \$2 children, 334-4852.

Photo Fair. The third annual photo fair has an interesting twist, displays of antique and

classic photography equipment, along with the latest gear, today, 10 am-6 pm and Sun/4, 10 am-5 pm. Fiesta Hall, Santa Clara County Fairgrounds, 344 Tully, San Jose. Call (408) 295-3050 for ticket information.

★ Seven Hours of Jazz. The Hyatt Regency is celebrating two years of jazz concerts with a seven-hour-long free concert in the Atrium Lobby's lounge. Besides Dick Saltzman and the jazz quartet, performers include Cal Tjader, Pony Poindexter and Charlie Haden, 1-8 pm. 5 Embarcadero Center, SF, 788-1234.

SF Ballet presents Program 3 of its season, which includes the premiere of "The Mistletoe Bride" as well as repertory pieces by Smeuin and Christensen, today, 3 and 8:30 pm, Tues/6, 8:30 pm, Sun/4, 3 pm and 8 pm. War Memorial Opera House, Van Ness at Grove, SF, \$2-\$21, 431-1210.

Earl "Fatha" Hines, often called the father of modern jazz piano, gives his interpretation (musically) of the history of jazz, 8 pm. Zellerbach Auditorium, UC Berk., \$6.50-\$7.50 general, \$5.50-\$6.50 students, 642-9988.

Dyan Diamond. The "teen-age radio star" plays rock with Yesterday and Today and Sky-creek, 8 pm. Center for the Performing Arts, 255 Almaden, San Jose, \$6.50-\$7.50 advance, \$1 more at the door, (408) 246-1160.

Carnival '79. The Center for World Music plans a month-long series of South American style music to celebrate carnival time. The series kicks off tonight at 8 pm, with Caribbean Carnival music for dancing played by Mirasol. Future concerts are held every Saturday, culminating in a weekend of carnival festivities, Feb. 25-27. Fort Mason, Bldg. 312, Laguna at Marina, SF, \$3 general, \$2.50 students or PAS vouchers, 775-7555.

Performances for Plutocrats is the title of the winter performance series of Laurette Goldberg and the Early Musicians. Tonight's 8 pm performance is followed by a reception catered by Cocolat (\$15 for both). The concert is repeated Sun/4, 3 pm. East Bay Center for the Performing Arts, 339 11th St., Richmond, \$3.50, 234-5624.

Bill Evans, jazz pianist, plays with his trio, tonight and Sun/4, 8:30 and 11 pm. Great American Music Hall, 859 O'Farrell, SF, \$6-\$7, 885-0750.

Opera Piccola performs Jacques Ibert's farcical opera "Angeliq," in English, tonight and Sat/10, 8:30 pm, plus Sun/11, 3 pm. Gill Theater, Campion

Hall, USF, Fulton at Cole, SF, \$5, 474-2470.

The Toons, a local pop-vocal group with an offbeat stage show, are playing their first headlining appearance tonight, 8:30 and 11 pm. Boarding House, 960 Bush, SF, \$4, 441-4333.

Music/Dance Premiere. Margaret Fisher, originator of cellular movement and founder of the Cat's Paw Palace, collaborated with experimental musician Robert Hughes on "Gli Insetti," the first work in a series based on the writings of a 19th century French entomologist, incorporating miniaturist dance forms and walkie-talkie feedback. Fisher's "Splitting" is also on the program, 8:30 pm. 1750 Arch, Berk., \$3 general, \$2.50 students, \$2 seniors, 841-0232.

Mimi Farina sings and plays guitar, 9 and 11 pm. Chuck's Cellar, 4926 El Camino, Los Altos, \$4, 964-0220.

"Afrique." In recognition of Black History Month, a cultural happening of black arts, entertainment, arts and crafts, films, theater, dance, comedy, disco, refreshments and prizes takes place at 9 pm. SF Bayview Opera House, 3rd St., at Newcomb, SF, \$3, 861-7560 or 824-1283.

Chinese New Year: see Friday/2.

"The 5th of July": see Tuesday/6.

4

SUNDAY

Chamber Soloists of SF. Solo performers with the SF Symphony present a debut performance as an ensemble, tonight at 5:30 pm. Violinist Stuart Canin, violist Geraldine Walther, pianist Janet Guggenheim and cellist Gilberto Munguia play works by Mozart and Brahms. A free dress rehearsal for students and seniors is today at 10 am. Herbst Theater, Van Ness at McAllister, SF, \$30 for the season of four concerts, \$7.50-\$8.50 single performance, 861-4008.

"Peter and the Wolf." Kent Nagano, director of the Berkeley Promenade Orchestra, Laura Chinn and Mary Chun present their version of the Prokofiev classic for children, using puppets, slide show and

narrator. Chun will direct the 12-piece ensemble, 2 and 3 30 pm. Lawrence Hall of Science, Centennial Dr., UC Berk., \$1.50 general, 75¢ students and seniors, 50¢ children, 642-5132.

Sunday Afternoon Jazz: see centerfold box.

Mozart Festival of Alameda is a Sunday concert series starting today at 3 pm, with the Mozart Festival Orchestra. The soloist is the winner of the Young Artist Concerto Competition. Alameda High Auditorium, 2200 Central, Alameda, season ticket for five concerts is \$16 general, \$8 seniors and students, single tickets cost \$3.50 and \$2, 522-1974.

Julian Theatre Benefit. Festivities begin with cocktails at 5 pm, followed by a special performance of Harold Pinter's "No Man's Land" (the current Julian production) at 5:30 pm. After the performance, at 7:30 pm, Red Dust will play at a dinner/dance. This fundraiser celebrates the 14th season of the Julian. 953 De Haro, SF, \$8 per person, \$15 per couple, or \$3 for the dance only, 647-8098.

Israeli Entertainment. Israeli singers Shula Kalir and David Tal, mime Shmuel Livneh and Hadarim, Israeli dance theater, perform in "When the Stars Come Out for Israel," a benefit for the victims of Israeli wars, 7 pm. M. Meyer Auditorium, Temple Emanu-El, Arguello at Lake, SF, \$3.50-\$7.50, 922-8012.

Ruth Hastings. The popular SF cabaret singer presents a solo concert of songs at the Geary Theatre, 7:30 pm. Geary at Mason, SF. Call 673-6440 for ticket information.

Cinematheque Films: see centerfold box.

Sonor is a contemporary music ensemble formed two years ago by Bernard Rands. The group performs works by Lukas Foss, Ollie Wilson, Robert Erickson, Jean-Claude Risset, Carlos Alsina and Bernard Rand, 8 pm. Hertz Hall, UC Berk., \$2 general, \$1 students, 642-9988.

5

MONDAY

Divine in person. The 300-pound actor who plays an assortment of gross women, appears in person with director John Waters, at the screening of the classic "exercise in poor taste," "Pink Flamingos,"

by Trina Robbins



playing with "Mondo Trasho" and "The Diane Linkletter Story." 7 and 10:45 pm UC Theater, University at Shattuck, Berk., \$2.50, 843-6267.

★ **Sears Radio Theater.** A new radio dramatic series debuts tonight with the western, "Retribution," with Jeannette Nolan and John McIntire. The hour-long shows may be heard Mon.-Fri. after the 8 pm news. KCBS News Radio, 740 AM, 982-7000

Grace Paley/E. L. Doctorow. The two writers present a reading of their works for the Farallones Institute, 8 pm. Wheeler Auditorium, UC Berk., \$4, 525-1150.

★ **Bruce Forman,** jazz guitarist formerly with Eddie Jefferson and Richie Cole, plays original material and jazz standards, with his quartet, 9 pm. Keystone Korner, 750 Vallejo, SF, free, 781-0697

"The 5th of July": see Tuesday/6.

6

TUESDAY

★ **Joseph Kraft** is an internationally syndicated columnist and reporter for the Washington Post and New York Times. He is presenting a series of lectures called, "The Message of the Media." His final two lectures are "From Critics' Box to Center Stage," dealing with the phenomena of reporters becoming celebrities, today at 4 pm and "Towards a Higher Criticism," Thurs/8, 4 pm. Wheeler Auditorium, UC Berk., free, 642-0212.

★ **Darryl Sapien** is known as a performance artist, but he also draws. An exhibit of his abstract and figurative work opens today and continues Mon.-Fri., 10:30 am-5:30 pm, plus Sat., noon-4 pm. Gallery Paule Anglim, 710 Montgomery, SF, free, 433-2710.

The Musical Documentary. UC Berkeley opens a new film series of both classic and rock music documentaries. The first film screening tonight at 7 and 9:30 pm is Martin Scorsese's "The Last Waltz," a record of the Band's last performance, playing with John Wilson's short, "Big Yellow Taxi." Future films include "The Grateful Dead," plus films on the lives of Beethoven, Mozart and Bruckner. Wheeler Auditorium, UC Berk., \$2, 642-0213.

Films By and On Women. The late writer and diarist, Anais Nin, is the subject of Robert Snyder's film made in 1968, 8:25 pm. It plays with a program of films by Maya Deren, "The first woman of American independent film," who died in 1961. All six of her shorts completed before her death will be shown, 7 and 9:40 pm. Roxie Cinema, 3117 16th St., SF, \$2, 863-1087.

Royal Winnipeg Ballet is the oldest ballet company in Canada. Its first performance at Zellerbach Auditorium, UC Berk., tonight at 8 pm includes works by Oscar Araiz, George Balanchine, and Brian MacDonald. Wed/7, 8 pm, the company performs works by Ashton, Araiz and Agnes de Millie, \$7.50-9.50 general, \$6-\$7.50 students, 642-9988.

"The 5th of July." American Conservatory Theatre presents the West Coast premiere of Lanford Wilson's comic drama about a reunion of Sixties radi-

cals from Berkeley. The production opens tonight and plays in repertory Mon.-thurs., 8 pm and a Sat. matinee at 2:30 pm (\$7-\$10), Fri.-Sat., 8:30 pm (\$8-\$11), plus a Wednesday matinee at 2 pm (\$6-\$9), through March 23, with preview performances Sat/3, 2:30 pm and Mon/5, 8 pm (\$6-\$9), Geary Theatre, Geary at Mason, SF. Call 673-6440 for individual performance dates.

Directions in Bay Area Theater. Actor and director Richard Seyd presents a lecture on the historical context of Bertolt Brecht's work as the first of four lectures on aspects of Bay Area Theater. Future programs include Lilith (Feb. 13), Leonard Pitt (Feb. 20) and Soon Three with Allan Finneran (Feb. 27). All programs begin at 8 pm and cost \$3. Marina Theatre, Bldg 310, Fort Mason, Laguna at Marina, SF, \$10 for the series of four, 431-2448.

Jane Voss/Hoyle Osborne, with guest Rick Winston, play original and old-time music, as well as pop, blues and country tunes, 8:30 pm. Freight & Salvage, 1827 San Pablo, Berk. Call 548-1761 for cover charge.

"The Last of Mrs. Cheyney." Deborah Kerr stars with Monte Markham and Donal Donnelly in Frederick Lonsdale's comedy of romantic intrigue, directed by Frank Dunlop. The "Best of Broadway" production opens tonight and plays Tues.-Sat., 8:30 pm, Sun., 7 pm and matinees Wednesday and Saturday, 2:30 pm, through March 4. Curran Theatre, 445 Geary, SF, \$8-\$16, 673-4400.

Carla Bley Big Band features Mike Mantler, Steve Swallow, Roswell Rudd, Alan Brousman, Don Preston, Gary Window, D. Sharpe and Vince Chaucey. The jazz band opens an engagement at Keystone Korner, tonight through Sun/11, 9 and 11 pm, plus 1 am Fri.-Sat. 750 Vallejo, SF, \$6, 781-0697.

7

WEDNESDAY

New Iranian Cinema. The Roxie Cinema presents the US premiere of two suppressed (in Iran) Iranian films, Bahram Beizai's 1973 film "Downpour," plus Daryush Mehrjui's "The Cow" (1968), tonight and Thurs/8, 6:15 and 8:20 pm. 3117 16th St., SF, \$2, 863-1087.

Director Barbet Schroeder appears in person at the West Coast premiere of his documentary "Koko, A Talking Gorilla," about the smart gorilla at Stanford, 7:30 and 9:30 pm. Wheeler Auditorium, UC Berk., \$2.50, 642-1413.

SF Symphony. Bernhard Klee conducts the orchestra in works by Baird, Chopin and Beethoven (Symphony No. 7), tonight, Fri/9-Sat/10, 8 pm and Thurs/8, 2:30 pm. War Memorial Opera House, Van Ness at Grove, SF, \$4.50-\$12, 431-5400.

The Clash, an English new wave band, headline a concert with Bo Diddley and Pearl Harbor (formerly Pearl E. Gates of Leila and the Snakes) & the Explosions, 8 pm. Berkeley Community Theater, Grove at Allston Way, Berk., \$4.50-\$6.50, 845-2308.

8

THURSDAY

Hearts & Flowers. Get in the spirit of Valentine's Day with this exhibit of love and affection in antique valentines and contemporary art. A series of noon-lecture/demonstrations are offered in conjunction with the exhibit, starting today with heart art: rubber stamp a message on a limited edition silk-screen heart by Jack Loo (\$2 for materials). Future workshops include valentine making (Feb. 9-10) and rubber stamp making (Feb. 15). Fine Arts Museums Downtown Center, Three Embarcadero Center, Podium level, SF, free, 434-1407.

Indonesian Ikat Textiles, collected by Grace Relfe, go on display today, with Borneo Baskets and artifacts collected by Robbie Bennett. Exhibit continues Tues.-Sat., noon-5 pm, through March 3. Anneberg Gallery, 2721 Hyde, SF, free, 775-7609.

★ **Plant Prints and Collages** by Ida Geary (author of "Leaf Book" and "Plant Printing") and her students of the Fort Point Promenade Classroom go on exhibit today, continuing Mon.-Fri., 10 am-5 pm, through Feb. 28. A potluck reception opens the show tonight, 4-7 pm. SF Ecology Center, 13 Columbus, SF, free, 391-6307.

Architecture Lectures: see centerfold box.

Peter Tosh. The reggae musician received a lot of attention as the opening act on the Rolling Stones' recent tour. He plays the Old Waldorf tonight and Fri/9, 8 and 11 pm. 444 Battery, SF, \$6.50 advance, \$7.50 day of show, 397-3884.

"La Traviata": see centerfold box.

"The All Night Strut." Fran Charnas conceived, directed and choreographed this salute to the music of the Thirties and Forties, performed by four singer/dancers, opening here direct

from a long engagement in Boston, tonight at 8 pm. Performances are scheduled Tues.-Thurs. and Sun., 8 pm, plus Fri.-Sat., in an open-ended engagement, On Broadway Theatre, 435 Broadway, SF, call 398-0800 for ticket information.

Pirin, the Bulgarian National Folk Ensemble, consists of 75 singers, instrumentalists and dancers. The colorfully costumed group performs at 8 pm. Zellerbach Auditorium, UC Berk., \$4.50-\$6.50 general, \$3-\$5 students, 642-9988.

Vladimir Ashkenazy. The world renowned pianist performs in recital, tonight and Sun/11 (sold-out), 8:30 pm. War Memorial Opera House, Van Ness at Grove, SF, \$5-\$12, 431-5400.

Bobby Short calls himself a saloon singer and piano player, but he's far more elegant than that. He opens his show at the Venetian Room tonight and continues Tues.-Sun., 9:30 pm and midnight. Fairmont Hotel, California at Mason, SF, \$12-\$15, 772-5163.

"The Abdication": see Friday/9.

9

FRIDAY

★ **Travel Preview '79** gets under way at noon with a keynote address by Sir Freddy Laker of Laker Airline. The travel fair features door prizes of trips and goods, plus travel films and travel experts, through 6 pm. Pauley Ballroom, Student Union, UC Berk., free, 642-3000.

Pablo Jazz Festival. Ella Fitzgerald, Count Basie, Oscar Peterson and Joe Pass perform in concert with the Paul Smith Trio, 7 and 10:30 pm. Masonic Auditorium, 1111 California, SF, \$8.50-\$15, 421-1000.

"Lu Ann Hampton Lavyer Oberlander." Dawn Nelson recreates her acclaimed role of

last fall as a small-town Texas woman who goes from cheerleader to divorcee to widow, in the second play of Preston Jones's "A Texas Trilogy." The Meridian Production, directed by Alma Becker, opens tonight and alternates with "The Last Meeting of the Knights of the White Magnolia" (the first play in the trilogy), Fri. and Sun., 8 pm, through March 4, Marina Theatre, Bldg. 310, Fort Mason, Laguna at Marina, SF, \$3.50 or PAS voucher plus \$1, 431-6326.

Robert Bly. The poet and translator presents "A Reciting and Singing of Kabir, Rumi and Mirabai with Sitar and Tabla," 8 pm. Unitarian Center, Franklin at Geary, SF, \$4, 388-1244

Camel. The English rock band plays in concert, 8 pm. Center for the Performing Arts, 255 Almaden, San Jose, \$7-\$8, (408) 297-7552.

Ronnie Laws, the saxophonist and brother of flutist Hubert, performs in concert with Flora Purim and Airtio, 8 pm. Paramount Theatre, Broadway at 21st St., Oakl., \$6.50-\$8.50, 465-6400.

"The Abdication." Eureka Theatre presents the West Coast premiere of Ruth Wolff's drama about Queen Christina of Sweden and her passionate friendship with Cardinal Azzolino, set in 17th century Rome, directed by Julie Hebert. Production opens tonight and plays Thurs.-Sun., 8 pm, through March 10, with previews scheduled Fri/2-Sat/3 and Thurs/8, 2299 Market, SF, \$4-\$5, 863-7133.

Elvis Costello and the Attractions perform in concert on their "Armed Funk Tour," tonight and Sat/10, 8 pm. Berkeley Community Theater, Grove at Allston Way, Berk., \$5.50-\$7.50, 845-2308.

"In Splendid Error." Oakland Ensemble Theatre presents William Branch's drama about abolitionist John Brown and black leader Frederick Douglass and the tragic siege at Harper's Ferry, W. Va., directed by Sandra L. Richards. The production opens tonight and plays Thurs.-Sat., 8:30 pm and Sun., 5:30 pm, through March 18, 660 13th St., Oakl., \$3.50-\$5, 832-8030.

Spyrogyra is a dance performance by Linda Heine and

Douglas Caldwell, with guest Ed Mock, tonight and Sat/10, Fri/16-Sat/17, 8:30 pm. Ed Mock Dance Studio, 32 Page, SF. Call 861-8583 for ticket information.

Bill Irwin, one of the original members of Kraken, a founder of Pickle Family Circus and graduate of Ringling Bros. Barnum and Bailey Clown College, presents both solo and accompanied vaudeville and clown performances, using dance, theater, acrobatics and clowning, tonight and Sat/10, 8:30 pm. Oberlin Dance Collective Performance Gallery, 223 Mississippi, SF, \$3 or PAS voucher, 863-6606.

Poetry, Prose & Music. Ntozake Shange (author of "For Colored Girls...") and keyboardist Mary Watkins perform in concert, tonight (especially for women) and Sat/10, 8:30 pm. Oakland Auditorium, 10 10th St., Oakl., \$5, general, \$2.50 aged 16 and under, disabled and aged 60 or over, childcare and sign language interpretation provided, 835-9620.

"Hotel Universe." StageGroup Theater presents Phillip Barry's play about the lost generation of young, rich Americans during the Jazz Age and a transformation that takes place above the Mediterranean, directed by Wendell Phillips. This is the first production in StageGroup's new downtown theater, on the site of the old SF Press Club. Production opens tonight and plays Fri.-Sat., 8:30 pm, through March 31, 449 Powell, SF, \$3.50 or PAS voucher, 433-1226.

Lynda Knapp/Terry Meyers and Dancers perform their solo, duet and group dances at the Margaret Jenkins Dance Studio, tonight and Sat/10, plus Fri/16-Sat/17, 8:30 pm (at Cal State Hayward, P.E. Bldg. 140). 1590 15th St., SF, \$3.50 general, \$2.50 students and seniors, 654-8853.

Vassar Clements, country fiddler extraordinaire, performs solo and with Back in the Saddle, tonight and Sat/10, 8:30 and 11:30 pm. Great American Music Hall, 859 O'Farrell, SF, \$6, 885-0750.

★ indicates general admission of \$1 or less.
—Susan Shepard



Mark Murphey, Pefer Davies and Daniel Kern in ACT's production of "5th of July." See Tues/6.

Pee Wee Ellis
Inaugurates the
Fort Mason
Sunday afternoon
jazz series.



PHOTO BY TOM COPI

Jazz in the afternoon

With the demise of the Blue Dolphin and Loft Jazz last year, prospects looked bleak for the many San Francisco jazz fans who suffer the liabilities of a thin budget and/or small children when it comes to seeing live music. These were two clubs that sidestepped the usual high ticket prices and age restrictions associated with most jazz concerts in this city, by not serving liquor and by showcasing artists from the sizeable pool of top-notch Bay Area jazz musicians.

Next Sunday, however, a new program opens at Fort Mason's Marina Music Hall that will again offer live jazz in a family setting at a price you can afford. The Pee Wee Ellis Assembly will inaugurate this weekly afternoon series with a performance of funk music and progressive jazz, featuring guitarist Chris Hayes, drummer Guillermo Cantu and bass player and tenor saxophonist Ellis, who has worked and recorded with such artists as Esther Phillips, Sonny Stitt

and James Brown. Coming dates will headline the Dave Haskell Quartet (Feb. 11), the Chris Amberger Trio (Feb. 18), the Larry Kassin Duo (Feb. 25), the Griego-Robinette Quintet (Mar. 4) and Rudy Downey & the Kansas City Special (Mar. 11). Concerts take place Sunday at 2 pm, Fort Mason, Bldg. 314, Laguna at Marina, SF. There is no smoking and admission is \$2 or PAS voucher. For information, call 441-5705.

In another of the best music buys around, the Hyatt Regency will celebrate its second anniversary of free Saturday afternoon jazz with a gala concert this weekend. As usual, the Dick Saltzman Quartet, with pianist Sy Perkoff, bassist Bob Maize and drummer Tony Johnson, will perform a few sets of fine mainstream jazz. But, rather than the one or two guest artists who ordinarily join Saltzman in his four-hour engagement, singer/saxophonist Pony Poindexter, bassist Charlie Haden and the Cal Tjader Ensemble will assist Saltzman in laying down seven hours of live music ranging from be-bop to Latin jazz. These events will take place from 1-8 pm in the Hyatt's Atrium Lobby, California at Market, SF. For details, call 788-1234.

—Susan Barnes

NORTH BEACH ON FILM

A camera-eye view of one of San Francisco's most diverse neighborhoods will highlight the Feb. 4 program at the Cinematheque (located at the San Francisco Art Institute). This one-man show by filmmaker Henry Hills will feature the world premiere of his newest film, "North Beach"—a 20-minute, 16mm effort made during Hills's four-year stay in the city (he has since moved to New York).

Carmen Vigil, the Cinematheque's program director, says, "This film involves the images of some well-known places as well as some of the lesser-known sights, the cigar stores and the street life. I would call it a personal documentary of things he encountered in his daily life here."

"George," another film on the program, is a portrait of local filmmaker George Kuehar. Also shown will be

Bauhaus out, Beaux-Arts in

Ongoing and heated controversies over the City of Paris, the International Hotel and, most recently, Crocker Bank's proposal for a 695-foot-tall skyscraper on the edge of Chinatown, demonstrate the public's growing concern about our architectural heritage and increasing disillusionment with the steel and glass boxes of the International Style.

The following list focuses on exhibits and lectures around the Bay Area that explore the past and future for new directions in architecture, conspicuously omitting the last 50 years of Bauhaus/International style modern architecture.

John Galen Howard and the Berkeley Campus: Beaux-Arts Architecture in the Athens of the West. This is the last week to see these beautiful renderings of the grand turn-of-the-century scenes for the UC Berkeley campus, Wed.-Sun., 11 am-5 pm, through Feb. 11. University Art Museum, UC Berk., free, 642-1438.

(If you go on a Sunday, walk two blocks south for a free informal tour of the unique First Church of Christ Scientist designed in 1910 by Beaux-Arts-trained Berkeley architect Bernard Maybeck, 2619 Dwight Way, Berk., 845-7199.)

Photographs by Morley Baer. Many of these architectural photographs have appeared in the popular books, *Adobes in the Sun*, *Painted Ladies*, *Bay Area Houses and Here Today*. The exhibit continues Mon.-Fri., 10 am-5 pm, through mid-Feb. American Institute of Architects (AIA) office, 790 Market, SF, free, 362-7397.

"Drawn Architecture" is an exhibit of real and imagined buildings, rendered in media from soft pencil to gouache, by contemporary Bay Area architects Lars Lerup, Mark Mack, Robert Swatt, Bernard Stein, Stanley Saitowitz, Robert Schwartz and William Stout (proprietor of the only Bay Area bookstore devoted solely to architecture, 17 Osgood Place, SF, 391-6757), Mon.-Fri., 10 am-5 pm, through Feb. 28. Market Hours Gallery, 8th floor, Transamerica Pyramid, 600 Montgomery, SF, free, 788-7900.

The Challenge of Eclecticism in Architecture. A lecture series by a group of prominent architects and architectural historians who discuss revivalism in post-modern architecture, sponsored by the AIA and SF Museum of Modern Art.

Feb. 8: Charles Moore, head of the Architecture/Urban Design program at UCLA, speaks at the

SFMMA auditorium, Van Ness at McAllister, SF.

Feb. 21: London architectural historian and professor Charles Jencks talks on "Late Modernism and Post Modernism," Herbst Theatre, Van Ness at McAllister, SF.

March 8: Norwegian architect Christian Norberg-Schulz speaks at Herbst Theatre, Van Ness at McAllister, SF.

March 28: Architectural designer Thomas Gordon Smith titles his lecture, "Toward a New Old Architecture," The Galleria, 101 Kansas, SF.

April 11: UCLA architectural historian John Beach talks on "Closet Post Modernism—History and Regional Reference in Avant-Garde Modernism," at a location to be announced.

April 25: Michael Graves, Princeton University professor and member of the New York Five, speaks on "Drawing from History," at a location to be announced.

May 16: U. Penn architectural historian David Van Zanten's lecture is on "Le Systeme des Beaux-Arts," The Galleria, 101 Kansas, SF.

June 6: The series ends with "History Isn't What It Used To Be—Past Indicative/Present Imperfect," presented by Columbia University architect Robert Stern, Herbst Theatre, Van Ness at McAllister, SF.

All lectures begin at 8 pm and cost \$4 general, \$1 students and seniors. Call 863-8800 or 362-7397 for more information.

—Charles Leoni

AND THE WINNERS ARE...

- ✧ If you didn't make it to the BAM awards Tuesday night and missed the live broadcast on KSAN, here are the winners of the 1978 Bay Area Music Awards.
- ✧ Best Group: Grateful Dead.
- ✧ Best Album: Jefferson Starship: "Earth" (Grunt/RCA)
- ✧ Best Independently Produced (Small Label) Record: Linda Tillery: "Linda Tillery" (Olivia)
- ✧ Best Debut Album: Jesse Barish: "Jesse Barish" (RCA)
- ✧ Best Guitarist: Neil Schon (Journey)
- ✧ Best Bassist: Ross Valory (Journey)
- ✧ Best Drummer/Percussionist: Mickey Hart (Grateful Dead)
- ✧ Best Keyboardist: Cory Lerios (Pablo Cruise)
- ✧ Best Male Vocalist: Van Morrison
- ✧ Best Female Vocalist: Joan Baez
- ✧ Best Horn Player: Julian Priester
- ✧ Best Reeds Player: Jules Broussard
- ✧ Best Jazz Album: Bishop Norman Williams: "Bishop's Bag" (Theresa)
- ✧ Best Folk-Country-Bluegrass Album: David Bromberg: "Bandit in a Bathing Suit" (Fantasy)
- ✧ Best Blues-Ethnic Act: Taj Mahal
- ✧ Best Club Band: The Greg Kihn Band
- ✧ Bay Area Musician of the Year: Carlos Santana
- ✧ Public Service Award: Bread and Roses, founded by Mimi Farina

San Francisco is an opera town. The SF Opera Company, one of the nation's most respected and long-lived, plays to standing-room-only crowds throughout its short fall season. Many of its fans would commit mayhem for the privilege of upgrading their \$30 subscription seats.

Spoilsports point out that some patrons attend the opera for the ritzy social scene alone. Ticket prices are prohibitively expensive for the average citizen and Director Kurt Herbert Adler's programming relies rather heavily on the Traviata-Boheme standards (although often imaginatively staged by Jean-Pierre Ponnelle).

But the opera programming this winter and spring emphasizes the positive contributions of the SF Opera. The company has created an enthusiastic climate for opera, and sponsors weekly Brown Bag Opera programs for 50¢, a Dollar Opera season of three operas for \$2 each and the excellent, unusual Spring Opera season of four operas for as little as \$5 per opera. All these performances are in English to demystify the intimidating high-culture world of opera.

Small opera companies like Opera Piccola and Pippin's Pocket Opera also present inexpensive opera performed in English.

"Porter Spring," a series of short films dealing with aspects of a small town in Georgia. After all the films are shown, Hills will be on hand for open discussion, and free coffee will be served.

The Cinematheque, in operation since 1963 and partially funded through the National Endowment for the Arts, runs one-night shows every Thursday and Sunday that Vigil calls "avant-garde, personal cinema made by independent filmmakers. The main activity we're involved in is presenting one-person shows with filmmakers present to talk about their work. We do use local work, but we've had filmmakers from Yugoslavia, Austria, England, Germany and all over the world show their films here."

HENRY HILLS'S "NORTH BEACH," Sun., Feb. 4, 8 pm; The Cinematheque, in the auditorium of the San Francisco Art Institute, 500 Chestnut, donation \$2; for info: 771-7020.

—Michael Branton

Who is the only English group that matters?

Hint No. 1: The most explosive English new wave

group of the day, whose taut, powerful sound and themes of class war, anarchy, guns and rebellious youth place them at the vanguard of the growing punk movement is

scheduled to give a benefit performance starting at 9 pm, Feb. 9, at the Theater 1839, situated at 1839 Geary near Fillmore in San Francisco.



Hint No. 2: Tickets will be \$3 at the door. The show is sponsored by New Youth Productions, a group of punk musicians and fans organized to establish an independent, non-profit new wave music center.

Hint No. 3: The group will play the night before in Berkeley and the following day in Los Angeles. American tour.

Hint No. 4: The name? Sorry, we can't give you the name at this time (stay tuned, though) for fears on behalf of the benefit sponsors that it may get into legal hassles because the group has a clause in its contract which says it can't play anywhere else in the Bay Area on this tour.

Hint No. 5: Remember. It's "the only English group that matters." Solidly scheduled at presstime: The Zeros, Negative Trend plus others will also be on the bill. All proceeds will go to the New Youth Building fund, the benefit sponsors said. Minors are exceedingly welcome.

—Eileen Murray

The famous party scene in "Die Fledermaus," presented by Dollar Opera on Feb. 16.

Opera on the cheap



THE INSIDE TRACK

If the fall opera season is too rich for your blood and you want to hear the SF Opera stars of tomorrow today, check out the offerings of the following six companies.

Brown Bag Opera. Every Wednesday through March 21 (except Thurs/8) at noon, young SF Opera stars sing arias, duets or full opera for the bargain basement price of 50¢. Bring your own lunch (hence the title of the series), or buy it and beverages at California Hall, Polk at Turk, SF. Call 431-1210 for future programs. Thurs/8: Love Duets with Barry MacCauley and Elizabeth Knighton. Wed/14: Carol Vaness and Gwendolyn Jones sing duets from "Madame Butterfly," "Norma" and more, in a special Valentine's Day program.

Dollar Opera actually charges \$2 admission, still a cheap price to pay for performances by talented singers of SF Opera's subsidiary company, Western Opera Theater. The season opens Fri/16, 8 pm, with a new production of Johann Strauss's "Die Fledermaus" (also playing Sun/18, 7 pm). Performance dates for Puccini's tearjerker, "La Bohème," are Sat/17, 2 pm and Mon/19, 8 pm. Another new production of Rossini's "La Cenerentola" closes out the season Sat/17, 8 pm and Mon/19, 2 pm. Herbst Theater, Van Ness at McAllister, SF, 431-1210.

Opera Piccola was founded in 1976 by Ethel Evans for the purpose of staging little-known chamber operas in English and giving semi-professional and amateur singers a chance to perform. The season opens with Jacques Ibert's "Angélique," a farce in two acts set in a French port of the Twenties. The Thurs/1 opening includes a champagne intermission (\$7.50). Performances are scheduled Sat/3 and Sat/10, 8:30 pm, plus Sun/11, 3 pm. Gill Theater, Campion Hall, USF,

Fulton at Cole, SF, \$5 general, \$3 students and seniors, 474-2470.

San Jose Symphony's Opera Company presents Verdi's tragic opera, "La Traviata." New York City Opera soprano Catherine Malfitano and NYCO tenor Henry Price star in this production, conducted by George Cleve, Thurs/8, Sat/10, Mon/12, 8 pm. Center for Performing Arts, 255 Almaden, San Jose, \$10-\$14 general, \$5 students, (408) 298-2300.

Pippin's Pocket Opera. Donald Pippin leads his critically acclaimed company in his translation of Mozart's "Cosi fan tutte," Sun/4, 8 pm. The winter season also includes Handel's "Teseo" (Feb. 25), Rossini's "La Cenerentola" (March 11) and Handel's "Admeto" (March 15). Old Spaghetti Factory, 478 Green, SF, \$5, 928-8139. The Pocket Opera will also perform "Cosi fan tutte" at the Mozart Festival of Alameda, Feb. 11, 3 pm. Christ Church Parish, 1700 Santa Clara, Alameda, \$5 general, \$3 seniors and students, 522-1974.

Spring Opera Theater is the third (and most professional) affiliate of the SF Opera. The 18th Spring Opera season opens on March 29 at 8 pm with a new production of Verdi's "La Traviata" (also March 31 and April 13, 8 pm and April 8, 2 pm). Benjamin Britten's "Death in Venice," based on Thomas Mann's novel, plays March 30, April 1 and 5 at 8 pm and April 8 at 2 pm. Jacques Offenbach's opera about two Peruvian street singers, "La Perichole," was a huge success for Spring Opera in 1976. It returns to the repertory April 6, 19 and 21, 8 pm, plus April 15, 2 pm. The season concludes with Thea Musgrave's "Mary, Queen of Scots," conducted by the Scottish composer herself, April 12, 14 and 20, 8 pm and April 22, 2 pm. Curran Theatre, 445 Geary, SF, \$5-\$18, 431-1210.

—Susan Shepard

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CLUBS

Atrium Lobby: Dick Saltzman Quartet with drummer Tony Johnson, bassist Bob Maize and pianist Si Perkoff, plus guest singer/saxophonist Pony Poindexter and bassist Charlie Haden, and vibraphonist Cal Tjader and band, 1-8 pm Sat/3, free. Hyatt Regency, Market at California, 788-1234.

The Boarding House: Rodney Crowell-Albert Lee and the Hot Band (country blues) through Fri/2, The Toons (pop), SF Classical String Quartet (chamber), Sat/3, Dan Hicks (country/rock), Mark Nattalin (blues), Thurs/8-Sat/10, 960 Bush, 441-4333.

Chez Jacques: Hellman and Groves (pop), Fri/2, Pilar du Rem (jazz/pop) 9:30 pm, Sat/3, Ruth Hastings and Co. (cabaret), 10:30 pm, Sun/4, Bob Cheney and Suzy Perisho, Mon/5, Diana Caparelli, Tues/6, Thurs/8, Kava Kava Vocal Jazz Trio, Wed/7, Snow and Will (comedy/cabaret), Fri/9, all shows at 10 pm except where noted, 1390 California, 775-7574.

Christo's: Larry Vuckovich, Charlie Haden, Eddie Moore (jazz), Fri/2-Sat/3, Eddie Harris (jazz), Wed/7-Sat/10, 445 Powell, 982-7321.

Gulliver's: Tom McFarland Blues Band, Fri/2, Ferguson and Kasson (pop), Sat/3, Jr. Earl Band

(blues) Sun/4, Debbie Farris (pop) Mon/5, Colin Linden (folk) Tues/6, Two Women (pop), Wed/7, White, White & Co. (soul), Thurs/8, Marlin Red and M.C. McKilow (blues), Fri/9, 348 Columbus 982-0833.

The City: Marlene Charles (pop), through Sun/4, Montgomery at Broadway 391-7920.

Dewey's: John Stafford's Bourbon Street Irregulars (Dixieland), Tues-Sat, St. Francis Powell at Geary, 397-7000.

Fanny's: Sharon McNight (pop/ballad), Fri-Sat, afternoon Sun, Pam Brooks (opera), Sun, Lynn Brown (pop/ballad), Mon, Marlene Fontenay (pop/ballad), Tues-Wed, Pam Brooks (pop/ballad), Thurs, 4230 18th St., 621-5570.

Great American Music Hall: Willie Bobo (Latin), Fri/2, Bill Evans Trio (jazz) Sat/3-Sun/4, Red Clay Ramblers (country), Lily May Leckford, Tues/6, Vassar Clements (country), with Back in the Saddle (country/bluegrass), Fri/9-Sat/10, 859 O'Farrell, 885-0750.

Jack's Tavern: Richie Goldberg Trio (jazz), Fri-Sat, jazz jam session with Richie Goldberg Sun, 1915 Fillmore, 931-8454.

Kaballah Koffee House: Loose Talk with Jenny Ferris (jazz), Wed/7, Sonny Rhodes Band (blues), Thurs/8, SF Jewish Community Center, 3200 California, 346-6040.

Keystone Korner: Jaki Byard Trio (jazz), through Sun/4, Bruce Forman Quartet with pianist Frank Martin, bassist Richard Girard and drummer Scott Morris (jazz), Mon/5, Carla Bley Big Band (jazz), Tues/6-Sun/11, 750 Vallejo, 781-0697.

Last Day Saloon: Mike Brown's Country Jam (country/rock), Fri/2, Cornell Hurd Band (country/swing), Sat/3, Don Kerr Band (rock/lunk), Sun/4, audition, Mon/5, Rainbow Riders (country/rock), Tues/6, Boarding House Reach (country/rock), Wed/7, Snafo (jazz/rock), Thurs/8, Daddy-O (50s rock), Fri/9, 406 Clement, 387-6343.

Mabuhay Gardens: Crime, Victims, Fri/2, Mabuhay Legal Defense Fund benefit with the Olfs, Dead Kennedys, Sat/3, Ivy and the Eaters, Aurora Push-ups, Mannedums, Sun/4, Assassins, Lady LaRue, Golden Dragon, Mon/5, V6, Situations, Noh Mercy formerly On the Rag, Tues/6, Kick, Runs, Novak, Wed/7, Mary Monday, SVT with Jack Casady (rock), Alex the Cat, Thurs/8, Ray Campi and the Rockabilly Rebels, Pearl Harbor and the Explosions, No Sisters, Fri/9, all new wave acts, all shows at 11 pm, 443 Broadway, 956-3315.

Major Pond's: Lovey Blue (blues), Fri/2, Wed/7, Anna Klinger (pop/ballad), Sat/3, Dmar Hakim Khayyam (blues), Thurs/8, Jr. Earl (blues), Fri/9, 2801 California, 567-5010.

McGowan's Wharf Tavern: Bruce Leighton, 5:30 pm, Fri/2, 7:30 pm Sat/3-Sun/4, Mickey Dougherty, 9:30 pm Fri/2-Sat/3, 101 Jefferson, 441-5515.

Mooney's Irish Pub: Hardin and Russell (country/rock), Fri/2, Beluga Whale (rock), Sat/3

Pete Zangara and Sharon Wagner (blues/rock), 6:10 pm Sun/4, Suzi McKee (country/western), Thurs/8, Cottonmouth (blues), Fri/9, 1525 Grant 982-4330.

Napper Tandy's: Georgia Elliot 5-8 pm Tues-Sat, Hyatt on Union Square, Post at Stockton 398-1234.

Network Coffeehouse: Tru-Art (cabaret), Fri/2, Solar Cavern (sound poems/chants), Fri/9, 1036 Bush 989-6097.

New Orleans Room: Jimmy Diamond's Nob Hill Gang (Dixieland), nightly, The Fairmont, California at Mason, 772-5000.

Old Waldorf: Greg Kinn Band (rock), the Rubinoos (rock), Fri/2-Sat/3, Sad Cafe (rock/pop), Tues/6, Peter Tosh (rock), Thurs/8-Fri/9, 444 Battery 397-3884.

Other Cafe: Jr. Earl (blues), J.C. Burris (blues), Fri/2, stand-up comedy Sat/3, Wed/7, Betty Kaplowitz (cabaret), Sun/4, open mike, Mon/5, Mark Nattalin (blues), Tues/6, Mark McColium (comedy), Thurs/8, Bill Rose (comedy), Fri/9, 100 Carol at Cole, 681-0748.

Owl and Monkey Cafe: Peach Reasoner (jazz), Fri/2, Victoria (original ballad), Sat/3, open mike, Thurs/8, 1336 9th Ave., 664-9892.

The Palms: Pearl Harbor and the Explosions (new wave), Fri/2, Naomi Ruth Eisenberg (jazz/rock), Sat/3, Nattalin-Thompson Band (blues), Sun/4, Snafo (jazz/rock), Mon/5, Stu Blank Band (rock), Tues/6, Will Porter Band (r&b), Wed/7, New Miss Alice Stone Ladies' Society Orchestra (swing/old time), Thurs/8-Fri/9, Polk at Pine, 673-7771.

Paul's Saloon: High Country (bluegrass), Fri, Wed, Any Old Time String Band (country/old time), Sat, Good D! Persons (bluegrass), Sun, bluegrass jam session, Mon, Old Friends (bluegrass), Tues, Done Gone (bluegrass), Thurs, 3251 Scott, 922-2456.

The Pit: Terry and the Pirates (rock), Stu Blank Band with John Coppolina (rock), Cornell Hurd Band (country/swing), Fri/2, tba, Sat/3, 1360 Howard, 552-8394.

Plowshares Coffee House: Malcolm Dalglish and Grey Larsen (traditional folk), 7:30 pm Sun/4, Fort Mason Bldg. 312 (third floor), near Laguna at Marina, 441-8910.

Precita Park Cafe: Cap'n Casual and the Dukes of Double Knit (blues/rock), Fri/2, New Bay Ensemble (jazz), Sat/3, Steve Cohn Quartet (jazz), Thurs/8, Jim Grantham Group (jazz), Fri/9, 300 Precita, 285-6626.

Rainbow Cattle Company: Kathi McDonald with the Will Porter Band (r&b), 4 pm Sun/4, 199 Valencia, 861-9652.

Reflections: Robert Sissa (pop/ballad), from 5 pm Mon-Fri, Hyatt on Union Square, Post at Stockton, 398-1234.

The Reunion: Benny Velarde's Super Combo (salsa), Fri, Wed, Breeze (soul/funk), Sat, Thurs, Pat Chiten Band (jazz/rock), afternoon Sun, Essencia (salsa) Sun-Mon, Mirasol, Tues, 1823 Union, 346-3248.

Roland's: Mike Greensill Trio (jazz), Fri, Federico Cervantes Trio (jazz), Sat, Thurs, jazz jam session with Federico Cervantes, 4 pm Sun, John Cordoni's Big Band (jazz), Sun, A Touch of Class (top 40/disco), Mon, 3309 Fillmore, 921-7774.

Sacred Grounds: Ed Silberman, Fri/2 Jonathan Beaver, Sat/3, Ian Mishkin (folk), Sun/4, Ragged But Right (country/bluegrass), Mon/5, Anita, Tues/6, Bob Lesone, Wed/7, Yerba Buena Sheiks, Thurs/8, open mike, Fri/9, 2095 Hayes, 387-3859.

Terrace Room: Abe Battal Trio (pop/top 40), Mon-Sat, Frank Denke (pop piano), 4-8 pm Tues-Sat, St. Francis, Powell at Geary, 397-7000.

Union Depot: Armen Boyd (jazz), 2-4 pm Fri/2, comedy films, Mon/5, Gil Christner and Bob Sarlatte (comedy), Tues/6, Dana Hubbard (folk/rock), Wed/7, Night Train (jazz/blues), Thurs/8, Jeff Pittson and Ronnie Taormina (jazz), 2-4 pm Fri/9, all shows 5-7 pm except where noted, Student Union, SFSU, 1600 Holloway, 469-2426.

Venetian Room: Mills Brothers (pop/ballad), through Wed/7, Bobby Short (pop/ballad), Thurs/8-Wed/28, closed, Mon, The Fairmont, Mason at California, 772-5163.

Ye Rose & Thistle: Kid Courage (rock), Fri/2, Pearl Harbor and the Explosions (new wave), Sat/3, Razon, Sun/4, Natasha (blues), Thurs/8, Red Alert (rock/top 40), Fri/9, 1624 California, 474-6968.

EAST BAY

Beast's Lair: Jonah (rock), Fri/2, U.C. Jazz Ensemble, Wed/7, Spats, Thurs/8, Student Union, UC Berk., 642-6329.

Berkeley Square: Vince Hickey's Jazz Cardinals (jazz/swing), Fri, Cheap Suit Sereaders (country/old time), Sat, Lee Harris Quartet (blues), Sun, Bob Easily Quartet (jazz/blues), Mon, John Burr Quartet (jazz), Tues, Pure Honey (soul/pop), Wed, Sam Rudin (jazz piano), Thurs, 1333 University, Berk., 843-6733.

The Cabaret: Blue Cheer (rock), The Imposters (new wave), Fri/2, Santa Rosa Cheap Suits formerly Bristlecone (rock/salsa), Sat/3, community dinner with Mary and Steve, Wed/7, Skids (new wave), Henri Metal, Fri/9, 85 La Plaza, Colatai, (707) 795-7622.

Davood's: Mike Lipskin (jazz piano), Fri/2-Sat/3, Dick Conte (jazz piano), Sun/4, Brenda Warren (jazz piano), Mon/5, Dick Fregulia (jazz piano), Tues/6, Otis Fuller (guitar), Wed/7, Mark Nattalin (blues piano), Thurs/8, Dave Weinstein Duo (jazz), Fri/9-Sat/10, 22 Miller, Mill Valley, 388-2000.

Freight and Salvage: Kenny Hall and the Sweetmill Stringband, Fri/2-Sat/3, closed, Sun/4-Mon/5, Jane Voss and Hoyle Osborne with Rick Winston (country/funk), Tues/6, Music in the Glen (Irish), Wed/7, Mayne Smith and Friends (country), Thurs/8, Rick Shubb and Bob Wilson (jazz/bluegrass), Fri/9, 1827 San Pablo, Berk. 548-1761.

Harlow's: California Girls' Broadcast, Tues/6, Rain presents "A Tribute to the Beatles," Wed/7-Thurs/8, 39135 Civic Center Dr. Fremont, 796-7922.

International Cafe: Saphire (rock), Big Deal (rock), Fri/2, Amsterdam (rock), Big Deal, Sat/3, Aura (acoustic), Sun/4, poetry Mon/5, audition Tues/7, Borman Band (rock), Edge (rock), Wed/7, Crossfire (rock), Space Trash (rock), Thurs/8, Ghostdance, Justin Case (rock), Fri/9, 2516 Telegraph, Berk., 841-9070.

Iron Horse Saloon: David La Flamme (rock), Fri/2, Skyreek (country/rock), Sat/3, Wed/7, audition Tues/6, Deluxe (rock), Thurs/8, Cornell Hurd (country/swing), Fri/9, 37501 Niles, Fremont, 791-9812.

Keystone Berkeley: Stoneground (rock), Kathi McDonald with the Will Porter Band (r&b), Fri/2, Blue Cheer (rock), Sat/3, Novato Frank Band, Sun/4, tba Mon/5, Thurs/8, Papa John Creach (country/rock), Fri/9, 2119 University, Berk. 841-9903.

La Pena: Alcan Music and Dance Ensemble, Fri/2, Sexteto Diabolo (salsa), Sat/3, "Song of the Canary" (film), Sun/4, Anzonini del Puerto (flamenco), Mon/5, "Finally Got the News," "On the Battlefield" films, Tues/6, Black Urban Crisis (panel), Wed/7, Darryl Gault and Lusha Teish (poetry), Thurs/8, "Black Orpheus" (film), Fri/9, 3105 Shattuck, Berk., 849-2568.

Larry Blake's: Pure Honey (soul/pop), Fri, East West Band (jazz/lunk), Sat, Maria LaRue Trio (cabaret), Sun, Jennifer Cleveland Trio (jazz), Mon, Avant! Gardens (jazz), Tues, Andrei Kalaev (jazz piano), Wed, Grayson Street (rock), Thurs, 2367 Telegraph, Berk. 848-0886.

The Point: Dick Dxiot's Golden Age Jazz Band, Fri-Sat, 32 Washington, Point Richmond, 233-4295.

Rio Theatre: SVT with Jack Casady (rock), Naomi Ruth Eisenberg Band (jazz/rock), Roy Loney and the Phantom Movers, Fri/2, Rubicon (rock), Back Road (rock), Sat/3, Gambler (country/rock), Johnny V and the News, Fri/9, 140 Parker, Rodeo, 799-0074.

Rosebud's: Darol Anger Cello Quartet (jazz), Fri/2, The Caffrey Family (country/bluegrass), Sat/3, tba, Thurs/8, Barry Olivier and Howard (folk), Fri/9, 433 First St., Benicia, (707) 745-9986.

SOUTH BAY

Bodega: Ivory Tower, Fri/2, Air Tight (rock), Sat/3, tba, Tues/4-Wed/5, Blue Cheer (rock), Thurs/8, Mark Ford Band (rock), Fri/9-Sat/10, 30 South Central, Campbell, (408) 374-4000.

The Bottom Line: Armbruster and Thomas in a live recording session (piano and bass), Wed/7-Fri/9, 95 S. Market (second floor), Bank of the West Plaza, San Jose, (408) 298-5555.

Chuck's Cellar: Mimi Farina (folk/ballad), Sat/3, 4926 El Camino Real, Los Altos, 964-0220.

The Country Store Tavern: Poker Face (rock), Fri/2-Sat/3, Thurs/8, Streamliner (rock), Sun/4, Boarding House Reach (country/rock), Mon/5, Rick and Ruby (comedy), Tues/6, Garcia Bros (rock), Wed/7, David La Flamme (rock), Fri/9, 157 W. El Camino, Sunnyvale, (408) 738-0921.

Fargo's: Stardust (rock/top 40), Fri/2-Sat/3, Starfire (rock/top 40), Sun/4-Tues/6, Joe Sharino (comedy/cabaret), Wed/7, Atlantis (rock/top 40), Thurs/8-Sun/11, 2540 California, Mountain View, 941-6373.

The Garret: Rick and Ruby (comedy), Fri/2, Julie Farbolin (pop/ballad), Sat/3, Craig Ferguson, Sun/4, audition, Mon/5, Joel Abramson, Tues/6, Mitch Ballard, Wed/7, Lahana, Thurs/8, tba, Fri/9, The Pruneyard, Campbell, (408) 371-6505.

The Hall: Rain presents "An Evening with the Beatles," Fri/2-Sat/3, The Toons (pop), Sun/4, tba, Mon/5-Tues/6, Nimbus (rock), Wed/7, Bail Taylor Band, Thurs/8, Wingfoot, Fri/9-Sat/10, 1425 Burlingame Ave., Burlingame, 348-1112.

Iron Works Restaurant: Shagbark Hickory (bluegrass), Fri, The Great Wizard, Sat, Coming Home, Sun, The Toons (pop), Mon, Back in the Saddle (country/bluegrass), Tues, Poker Face (rock), Wed, Boarding House Reach (country/rock), Thurs, 3877 El Camino Real, Palo Alto, 493-3433.

Jumping Frog Saloon: Carousel (rock/top 40), through Sat/3, 2540 California, Mountain View, 941-4300.

Keystone Palo Alto: The Tubes (rock/new wave), Fri/2-Sat/3, Bail Taylor Band (folk/rock), Sun/4, tba, Mon/5, Thurs/8, Asleep at the Wheel (country/swing), Larry Hostford (country), Fri/9, 260 California, Palo Alto, 324-1402.

Kuumbwa Jazz Center: Mary Watkins Group with Linda Tilley (women's music), Sat/3, Belair (jazz), Sun/4, 320-2 Cedar, Santa Cruz, (408) 427-2227.

Miramar Beach Inn: Grayson Street (rock), Fri/2-Sat/3, Hwy One (rock), Sun/4, Jonah (rock), Mon/5-Tues/6, Red Alert (rock), Wed/7, Cornell Hurd (country/swing), Thurs/8, Water Bros (rock), Fri/9-Sat/10, Coast Hwy, Half Moon Bay, 726-9053.

Mountain Charlie's Saloon: Chanter, Fri/2, Shagbark Hickory (bluegrass), Sat/3, Chris Ramey, Sun/4, Stu Blank Band (rock), Mon/5, the Fingers, Tues/6, Swallow Tail, Wed/7, tba, Thurs/8, The Charmers (rock), Fri/9, 15 N. Santa Cruz, Los Gatos, (408) 354-2510.

Odyssey Room: Bandana (rock/top 40), Tues-Sat, Country Pom (country/rock), Mon, 799 E. El Camino Real, Sunnyvale, (408) 245-4448.

Paradiso: Bill Evans (jazz), Fri/2: The Toons (pop), Fri/9, 821 Front St., Santa Cruz, (408) 423-8587.

Smokey Mountain Saloon: Bail Taylor Band (folk/rock), Fri/2, Chanter, Sat/3, Poker Face (rock), Sun/4-Mon/5, Garcia Bros (rock), Tues/6, Cornell Hurd (country/swing), Wed/7, Skyreek (country/rock), Thurs/8, Fri/9, 33 S. Central, Campbell, (408) 866-8288.

Wooden Nickel: Steamliner (rock), Fri/2-Sat/3, audition, Sun/4, Bail Taylor Band (folk/rock), Mon/5, Crazy in the Shade, Tues/6, Avalon (rock), Wed/7, Glide (gospel/rock), Thurs/8-Sat/10, 2505 The Alameda, Santa Clara, (408) 247-0552.

NORTH BAY

Inn of the Beginning: Novato Frank Band, Jesse Barnish, Fri/2-Sat/3, Back in the Saddle (country/bluegrass), Sun/4, Tasmanian Devils (rock/reggae), Shalu (jazz/rock), Wed/7, Sultro, Thurs/8, Bronze Hog (rock), Perfect Crime (rock), Fri/9-Sat/10, Colatai, (707) 795-9955.

Moti Mahal: Richard Garneau and Todd Hardin (star and tabla), Fri-Sun, 2650 Bridgeway Sausalito, 332-6444.

Old Mill Tavern: Sonny Mann and the Blythedale Blues Band, Fri/2, Goodman Bros (rock), Sat/3, open mike with Michael White and Peter Walsch, Mon/5, California Zephyr (country/rock), Fri/9, 106 Throckmorton Mill Valley, 388-9595.

Rancho Nicasio: Mistress (rock), Fri/2, John Lee Hooker (blues), Mark Nattalin (blues), Sat/3, Su Tro, Wed/7, Papa John Creach (country/rock), Thurs/8, 1 Ranchera Road Nicasio, 662-2012.

Sleeping Lady Cafe: Life on Earth (jazz/rock), Fri/2, Hedzoteh Soundz (nightlife), Sat/3, Honey Creek (folk/rock), Sun/4, Foxfire (country/rock), Mon/5, Goodman Bros (rock/blues), Tues/6, Fri/9-Sat/10, Jonah (rock), Wed/7, Terry Haggerty (jazz/rock), Thurs/8, 58 Bolinas, Fairfax, 456-2044.

Sweetwater: Jules Broussard (jazz/rock), Fri-Sat, afternoon Sun, Clearwater (country/folk), Thurs, 153 Throckmorton Mill Valley, 388-2820.

Uncle Charlie's: New Riders of the Purple Sage (country/rock), Fri/2, Stoneground (rock), Sat/3, closed, Sun/4-Mon/5, California Zephyr (country/rock), Tues/6, Born Ready (rock), Wed/7, Jules Broussard (jazz/rock), Thurs/8, Sequoia (rock), Fri/9, 5625 Paradise Corte Madera, 924-9927.

Trident: New Mann Jazz Quartet, Fri/2, Smith Donson Quartet (jazz), Tues/6, Gregory James Quartet (jazz), Wed/7, Ad-Infinitum (jazz), Thurs/8, Jon Erksen (jazz), Fri/9, 565 Bridgeway, Sausalito, 332-1334.

"tba" stands for "to be announced."

—Susan Barnes



THEATER

OPENINGS

"The Abdication": Eureka Theatre presents the West Coast premiere of Ruth Woll's drama about Queen Christina of Sweden and her passionate friendship with Cardinal Azzolino, set in 17th century Rome, directed by Julie Hebert, production opens Fri/9 and plays Thurs-Sun, 8 pm, through March 10, with previews scheduled Fri/2-Sat/3 and Thurs/8, 2299 Market, SF \$4-\$5, 863-7133.

"Lu Ann Hampton Laverly Oberlander": Dawn Nelson recreates her acclaimed role of last Fall as a small-town Texas woman who goes from cheerleader to divorcee to widow, in the second play of Preston Jones' "A Texas Trilogy" The Meridian Production, directed by Alma Becker, opens Fri/9 and alternates with "The Last Meeting of the Knights of the White Magnolia" (the first play in the trilogy), Fri and Sun 8 pm, through March 4, Marina Theatre, Bldg 310, Fort Mason, Laguna at Marina, SF, \$3 \$50 or PAS voucher plus \$1 431-6326.

"In Splendid Error": Oakland Ensemble Theatre presents William Branch's drama about abolitionist John Brown and black leader Frederick Douglass and the tragic siege at Harper's Ferry, West Virginia. Directed by Sandra L. Richards, production opens Fri/9 and plays Thurs-Sat, 8:30 pm and Sun, 5:30 pm, through March 18, 660 13th St., Oakl., \$3 \$50-\$5, 832-8030.

"Hotel Universe": StageGroup Theater presents Philip Barry's play about the lost generation of young rich Americans during the Jazz Age and a transformation that takes place above the Mediterranean, directed by Wendell Phillips. This is the first production in StageGroup's new downtown theater, on the site of the old San Francisco Press Club, production opens Fri/9 and plays Fri-Sat, 8:30 pm, through March 31, 449 Powell, SF, \$3 \$50 or PAS voucher, 433-1226.

"The All Night Strut": Fran Charnas conceived, directed and choreographed this salute to the music of the Thirties and Forties, performed by four singer/dancers, opening here direct from a long engagement in Boston, Thurs/8, 8 pm, performances are scheduled Thurs-Thurs and Sun, 8 pm, plus Fri-Sat, in an open-ended engagement, On Broadway Theatre, 435 Broadway, SF, call 398-0800 for ticket information.

"The Last of Mrs. Cheyne": Deborah Kerr stars with Monte Markham and Donal Donnelly in Frederick Lonsdale's comedy of romantic intrigue, directed by Frank Dunlop, the "Best of Broadway" production opens Tues/6 and plays Tues-Sat, 8:30 pm, Sun, 7 pm and matinees Wed and Sat, 2:30 pm, through March 4, Curran Theatre, 445 Geary, SF, \$8 \$16, 673-4400.

"The 6th of July": American Conservatory Theatre presents the West Coast premiere of Lanford Wilson's comedy-drama about a reunion of sixties radicals from Berkeley, production opens Tues/6 and plays in repertory Mon-Thurs, 8 pm and Sat, matinee at 2:30 pm (\$7-\$10), Fri-Sat, 8:30 pm (\$8-\$11), plus a Wed matinee at 2 pm (\$6-\$9), Geary Theatre, Geary at Mason, SF, call 673-6440 for individual performance dates.

"The Miracle Worker": Presidio Players present William Gibson's drama about Helen Keller and her teacher, production opens Sat/3 and plays Fri-Sat, 8 pm, through Feb 24 (\$2), plus dinner theater performances Thurs, 6 pm, through Feb 22 (\$7 general, \$4 \$50 children) and Sun/4, Sun/25, 5:30 pm (\$9 general, \$5 \$50 children, for prime rib), Presidio Playhouse, Moraga at Montgomery, Presidio, SF, 561-3992.

"For the Love of Marsha, or Out on a Limb": IHM Players presents its ninth annual melodrama, opening Fri/2, and playing Fri-Sat, 8:30 pm, through Feb 24 St. Michael's Hall, 1040 Alameda de las Pulgas, Belmont, \$3 \$75, 591-4385.



CLUBS

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Mon... **Open Mike, comedy or music**

Tues... **Mark Nattalin**

Wed... **Comedians: Jim Giovanl, Gil Chrlinar, Darryl Henriques (Swami from Miami)**

Thurs... **Mark McCollum**

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THEATER

DOUG SHAFFER

THE RED SNAKE:
MICHAEL MCCLURE TAKES
ON THE RENAISSANCE

THE RED SNAKE by Michael McClure. Directed by John Lion at the Magic Theatre, Fort Mason, Bldg. 314, Laguna at Marina, SF. Thurs.-Sun., 8:30 pm, through Feb. 18, 441-8001.

Michael McClure's *The Red Snake* is as slippery as its title. In updating a near-forgotten, unplayable late Renaissance play by James Shirley called *The Cardinal*, McClure hews closely to the bones of the original. An ambitious, web-weaving cardinal persuades a weak-kneed king to order a marriage between his nephew the general and the duchess, who loves an impoverished nobleman. McClure even keeps the characters' names, though he abbreviates them into nicknames (Count D'Alvarez becomes Dalv, Columbo becomes Colum), and he adds a sympathetic mother who couches her homely advice in barn and cow metaphors.

Still, the play is not updated absolutely. The characters are still royalty; messengers are dispatched on horses; the white set is purposely vague and abstract. The time is neither now nor

then. The characters are appealing chessboard figurines speaking a modern slang that is coarse and pointed and frequently quite funny. (*The Cardinal* itself could be considered camp but not funny. When the Duchess is poisoned she cries out, "Ha, some cordial!") It is this confusion, or conflation, of styles and meanings that is fascinating about the play.

The Fort Mason audience seemed especially attuned to the verbal pleasures of the play, ferreting out the pompous absurdities that are perfectly appropriate to medieval politics, but which confound modern science. The King sweeps aside one possible objection to the proposed marriage: "Marry Colum and I'll make him a Duke. I'll elevate his bloodline!"

As the Cardinal, Peter Coyote has the meatiest, funniest part in the play, and he plays it to the hilt. *The Red Snake* begins and ends with his erotic advances on the equally calculating Duchess, trying to convince her, as he is already convinced,

that he is irresistible. This man can command flowery language to persuade, but he is equally comfortable with language from the gutter. He promises to "make you hot, put something long and hard into you." She seems to have heard this kind of talk before.

One of the play's jokes is that the Cardinal never exhibits any genuine religious feeling, but he is rescued for our sympathy by his humor and vigor. As played by Coyote, he is lustful, playful, treacherous, amused and impressed with himself. He refuses to abide by limits. What he

wants is as real to him as what already exists. He sets into motion the tragic machinery of the play, but he changes no one. They act out their own villainy.

The Duchess, Mickey Crocker, has the lazy drawl of Diane Keaton and the sexpot good looks of Tanya Tucker. McClure has added more depth to her role than to any of the other borrowings from *The Cardinal*, giving her a will to power that equals any of the men's, but he keeps her morbid, maddening (in the end) love for Dalv. In the first play she is twice betrothed and twice a

"widowed virgin." In *The Red Snake*, she has a healthy, well-indulged sexual appetite. For the prurient and otherwise human, there is even a nude scene when Dalv is killed, and the nudity makes the scene the most affecting in the play. Without clothes they seem to exist in our world, not as royalty or even on a stage.

We've been amused and intrigued by the ingenuity of the playwright—his juggling of antique and modern, of type and particular, the clockwork mechanism of the plot. There's a certain pleasing economy in having your lovers also represent the state, in identifying the private with the public. It's unreal, and yet another irony added to the ironies of reality and freedom that are the subject of much of McClure's play.

By the end, though, the machinations of the plot, the twists and turns and tit-for-tat murders, strain our interest. The characters have changed from the white costumes of the first act—like tennis flannels, indicating play time—to identical outfits in black and red. The single, multileveled white set is stained with blood that snakes downhill toward the audience. The witty ironists of the first act are cut down by their greed and limitations. The play reduces itself to a blood-and-guts costume drama with obvious messages about power and without the ironic levels of the first act. It is that loss of irony at the end that we miss.



"The Red Snake" features Peter Coyote (center) as the Cardinal.

"Two for the Seesaw": Center Stage West presents William Gibson's poignant comedy about a Jewish New York dancer who has a love affair with a married WASP lawyer from Nebraska, directed by Eve Wilder, production reopens Fri/2 and plays Fri-Sat, 8 pm, in an open-ended engagement, The Theatre, 111 O'Farrell, SF, \$5 general, \$2.50 students, or PAS voucher, 864-2924

"Strings Too Short to Save": Irini Nadel performs her new dance-theater work examining personal feelings, using movement, vocal texts, live and recorded sounds and visual imagery production opens Fri/2 and continues Fri/9, Fri/16 and Fri/23, 8:30 pm, Berkeley Moving Arts, 2200 Parker, SF, \$3 or PAS voucher, 548-6116

"Centralia, 1919": Berkeley Stage Company presents the world premier of Barry Pritchard's musical set in the lumber country of the Northwest, combining optical drama with vaudeville comedy, music and dance, directed by Michael Addison, score by Robert MacDougall, production opens Thurs/1 and plays Thurs.-Sun., 8 pm, through Mar. 4, 1111 Addison, Berk., \$4-\$5, \$1 discounts for students, seniors and the unemployed or PAS vouchers, 548-4728

"Cascando": Theater/Krysiak presents its adaptation for the stage of the original radio play by Samuel Beckett, production opens Thurs/1 and plays Thurs.-Sat., 8 pm, through Feb. 17, thereafter Thurs.-Sat., 11 pm, through March, Intersection, 756 Union, SF, 397-6061

"Kennedy's Children": Concord Community Arts presents Robert Patrick's contemporary drama about the reminiscences of five people in a bar on Valentine's Day in 1974, directed by Scott Fryer, production opens Thurs/1 and plays Mon.-Wed., 8 pm, through Feb. 14, Willows Theater, 1641 Locust, Concord, \$3.50 general, \$2.50 students and seniors, 798-6525

"The Lion in Winter": The Unicorn Stage Company presents its first SF production, James Goldman's drama about Henry II, his queen, Eleanor of Aquitaine, and their three sons, Richard the Lionhearted, Geoffrey and John, production opens Thurs/1 and plays Thurs.-Sun., 8 pm, in an open-ended engagement, 141 Leavenworth, SF, \$4 or PAS voucher, 648-9186

"Holiday": California Actors Theatre presents Philip Barry's sophisticated comedy about an unconventional young man who falls in love with the wrong daughter of a wealthy and proper man, production opens Thurs/1 and plays Thurs.-Fri., 8 pm Sat. 2 and 8:30 pm Sun. at 7 pm through Feb. 25, Old Town Theatre, 50 University

Los Gatos, \$4.75-\$9.75 general, student rush (five minutes before showtime), \$3.25 (408) 354-6057

ONGOING PRODUCTIONS

★ Plays-in-Progress: One Act Theatre Company of SF presents two one-act plays by local writers. Ira Kamin's "The Painter's Face," directed by Jan Anger, and "K.M.—In Her Own Image," a play taken from the work of Katherine Mansfield, adapted and directed by Barbara Oliver, productions continue Feb. 7 and 14, 8:30 pm, Showcase Theatre, 430 Mason, SF, free, 421-6162

"The Dark at the Top of the Stairs": Oakland Civic Theatre presents William Inge's drama, production plays Fri-Sat, 8:30 pm, through Feb. 17, Lakeside Park Garden Center, Lake Merritt, Oakl., \$3 general, \$2.50 students and seniors, 452-2909

"Dame Edith": dancer and mime Charles Yarborough act the part of the Famous English poet and eccentric, Dame Edith Sitwell, in a performance piece with poetry, music and dance based on the life and work of Sitwell. Northern Dance Ensemble appears with Yarborough in dances choreographed by him, production plays Sat. at midnight, through Feb. 10, Ed Mock Dance Studio, 32 Page, SF, \$3, 552-9487

"Will Auntie Face Justice?" the new bilingual (Chinese-English) play set to music features kung fu, exotic animals and costumes, production plays Fri-Sat, (except Sat/10), 8:30 pm Thurs., 2:30 pm, through March 25, Buddha's Universal Church, 720 Washington, SF, \$6-\$10 reserved \$5 general, 982-6116

"The Last Meeting of the Knights of the White Magnolia": Meridian Productions present the first play in Preston Jones's "Texas Trilogy," about a group of men dedicated to preserving an outmoded image of the South, directed by Julian Lopez-Morillas, production plays Thurs. and Sat., 8 pm, running alternately with "Lu Ann Hampton Laverly Oberlander" through Mar. 4, Marina Theater, Bldg. 310, Fort Mason, Laguna at Marina, SF, \$3.50 or PAS voucher plus \$1, 431-6326

"Manifesto": Lilith, A Women's Theatre Collective, presents Dacia Maraini's Italian play about a leisty working-class girl growing up in modern Italy, directed by Terry Baum, production plays Fri-Sun., 8 pm, through Mar. 18, Bethany Church, 1268 Sanchez, SF, production reopens Mar. 23 and plays Fri-Sun. 8 pm, through April 1, Live Oak Theatre, 1301 Shattuck, Berk. \$3 or PAS voucher tree childcare Fri. 824-6298 or 647-5289

"Witness for the Prosecution": Actors Ensemble of Berkeley presents Agatha Christie's classic whodunit, directed by Jack Kelly, production opens Fri/26 and plays Fri-Sat, 8:30 pm, through Feb. 17, Live Oak Theater, 1301 Shattuck, Berk., \$3 donation, 526-5760

"Honey Bucket": Swords to Plowshares presents Melvin Escudela's war drama about the short life of a Filipino-American who cannot forget the horrors of the Vietnam war, directed by the author, production plays Thurs.-Sat., 8:30 pm, through Feb. 10, Western Addition Cultural Center, 762 Fulton, SF, \$4, 431-4519

"Dial 'M' for Murder": Dramateurs presents Frederick Knott's murder mystery, production plays Thurs.-Sat., 8:30 pm, through Feb. 10, Town Hall School, at Moraga, Lafayette, \$3.50, 283-2040

"The Magician": Theater of All Possibilities presents Alexander Horn's play about that eternal subject, the struggle between good and evil, directed by Sharon Gans-Horn, production plays Fri-Sun., 8:30 pm and continues in an open-ended engagement, 160 Golden Gate, SF, \$6.50 for the show, \$6.50 for dinner, 441-4090

"For Colored Girls Who Have Considered Suicide/When the Rainbow Is Enuf": the record-breaking choreopoem about the experiences of black women, by Ntozake Shange, was extended twice during its run at the Geary Theatre last summer and is now back for a limited seven-week engagement at the Marines' Memorial Theatre. The ACT-sponsored production plays Tues.-Thurs., 8 pm, Fri. 8:30 pm Sat. 7 and 10 pm, Sun., 3 and 7:30 pm, Marines' Memorial Theatre, Sutter at Mason, SF, \$8-\$12, 673-6440

"The Neon Woman": Divine, the 300-lb star of "Pink Flamingos" and other underground "trash chic," masquerades as Flash Storm (Divine is actually a man), in Tom Egan's outrageous comedy, directed by Ron Link, production plays Tues.-Thurs., 8:30 pm, Sun., 7:30 pm (\$8-\$9), Fri-Sat., 8 and 10:45 pm (\$9-\$10), Alcazar Theatre, 650 Geary, SF, 775-7100

"Crimes of Passion": Illustrated Stage Company presents a program of two plays. Joe Orton's "The Ruffian on the Stair" and Steve Dobbin's "Bus Fare" directed by Steve Dobbin, production plays Fri-Sun. 8 pm in an open-ended engagement, Olde Venetian Bakery Theatre, 2202 Powell, SF, \$4-\$5 (half-price tickets available on a first-come-first-served basis on Sun.), 922-7635

"Middle of the Night": Masquers Play-

house present Paddy Chayefsky's love story as the opening production of its 25th season, directed by Rhoda Ellenbogen, production plays Fri-Sat, 8:30 pm, through Feb. 24, 105 Park Place, Point Richmond, \$3, 233-4295

"The Two of Us": SF Actors Ensemble presents four comic British one-act plays by Michael Frayn including "Black and Silver," "Mr. Foot," "The New Quixote" and "Chinamen," directed by Stefan Priest, production plays Fri-Sat, 8 pm, plus Sun. at 3 pm, through Feb. 18, 2940 16th St., SF, \$3-\$4 general, \$2 seniors and students, 861-9015

"The Oldest Living Graduate": Hillbarn Theatre presents the saltiest play of Preston Jones's "Texas Trilogy," directed by Robert Brauns, production plays Fri-Sat., 8:30 pm, through Feb. 24, 1285 East Hillsdale, Foster City, \$4 general, \$3.50 students, \$3 seniors, 394-6411

"A Delicate Balance": Mill Valley Center for the Performing Arts presents Edward Albee's Pulitzer Prize-winning drama, directed by Ben Dickson, production plays Fri-Sat., 8:30 pm, through Feb. 17, Golf Club House, Buena Vista, across from the golf course, Mill Valley, \$3.75, 383-7074

"Generations": One Act Theatre Company presents a program of one-acts on family relationships and rites of passage, including James Predeux's "Lemonade," Michael Lynch's "Sylvester the Cat versus Galloping Billy Bronco," and Tennessee Williams's "The Unsatisfactory Supper," directed by Peter Tripp and Jonathan Reims, production plays Thurs.-Sat., 8:30 pm and Sun. 7:30 pm, through Mar. 4, Showcase Theatre, 430 Mason, SF, \$4.50-\$5.50 discounts for students, seniors and unemployed, 421-6162

"No Man's Land": Julian Theatre presents the SF premiere of a new play by Harold Pinter about a reclusive writer and his relationship with his two manipulative servants, directed by Brenda Reineccius, production plays Thurs.-Sat., 8 pm, plus Sat. matinee at 3 pm, through Feb. 10, a special gala benefit with cocktails at 5 pm, followed by the performance at 5:30 pm and a dinner/dance with music by Red Dust at 7:30 pm, Sun/4 (\$8 per person or \$15/couple), 953 De Haro, SF, \$4-\$5, 647-8098

"Heartbreak House": American Conservatory Theatre presents George Bernard Shaw's "Tartarus in the Russian manner on English themes about cultured leisure Europe hovering on the brink of WWI, directed by Allen Fletcher, production plays in repertory Mon-

Thurs., 8 pm and a Sat. matinee plays 2:30 pm (\$7-\$10), Fri-Sat., 8:30 pm (\$8-\$11), plus a Wed. matinee at 2 pm (\$6-\$9), through Mar. 23, Geary Theatre, Geary at Mason, SF, call 673-6440 for performance dates

"Bardo": Yaffa Corteen performs her solo dance-theater piece about the journey from death to life, based on the Tibetan Book of the Dead, production plays Fri/2-Sat/3, 8:30 pm, Theater of Man, The Performance Space, 1350 Walter, SF, Fri/9-Sat/10, 8:30 pm, Center Space (in Project Artaud), 2840 Mariposa, SF, all performances cost \$3 or PAS voucher, 431-2476

"After the Fall": SF Repertory Company presents the third and final production in its Arthur Miller series, a drama about man's struggle to come to terms with himself, directed by Michelle Truffaut, production plays Thurs.-Sun., 8 pm, through Feb. 18, 4147 19th St., SF, \$3.50-\$4.50, 863-4859

"She Stoops to Conquer": Berkeley Repertory Theatre presents Oliver Goldsmith's rollicking comedy of mistaken identities, missing jewels, merry pranksters and inept servants, directed by Maureen O'Reilly, production plays Tues.-Sat., 8 pm, Sun. 2 and 7 pm, through Feb. 25, 2980 College, Berk. \$5.50-\$8, 845-4700

"Twelfth Night": the New Shakespeare Company presents its first season in a full-sized theater after ten years of outdoor performances in Golden Gate Park the company opens with Shakespeare's late comedy, directed by Margit Roma, production plays Fri-Sat. 8:15 pm, through Feb. 10, Roosevelt Middle School, 460 Arguello, SF, call 221-4750 for ticket information

"The Red Snake": Magic Theater presents Michael McClure's surrealistic look at power and youth, directed by John Lion, production plays Thurs.-Sun. 8:30 pm, through Feb. 18, Fort Mason, Bldg. 314, Laguna at Marina, SF, \$5 general, \$4 students and seniors or PAS voucher, 441-8001

"Sty of the Blind Pig": Black Repertory Group presents a new play by Philip Hayes Dean, about a Chicago woman's love for a blind man, production plays Thurs.-Sat. 8:15 pm through Feb. 10, 1719 Alcatraz, Berk. \$3.50 general, \$2 students, 995 seniors, 547-9412

Double Bill: The Theatre presents Friedrich Durrenmatt's drama "Play Strindberg" based on August Strindberg's "Dance of Death," along with George Bernard Shaw's "Man of Destiny" directed by Michael R. Harpe, production plays Thurs.-Sat. 8:30 pm Sun. at 7 pm through Mar. 4, text continued next page

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continued from previous page

cept Feb. 1-4). Goodman Bldg. 1115 Geary SF
\$3 or PAS voucher, 282-8236

Blake Street Hawkeyes: present two
new works, "Triggers" and John O'Keefe dra-
matic composition for four voices "The Sun-
shine's a Glorious Bird," production plays Fri-
Sat. 8:30 pm, through Feb. 17 (except Feb. 2-3,
8:30 pm, when performances are held at Studio
Eremos, 401 Alabama SF, 552-3541), 2019 Blake
Berk \$2.50 or PAS voucher, no phone

Action Theater: Ruth Zaporah and the Ac-
tion Theater perform spontaneous physical
theater, Fri. (except Fri/12) 8:30 pm, through
Feb. 23, Skylight Studio, 2525 8th St. Berk
\$2.50 or PAS voucher, 841-9140

"Dracula": Jeremy Brett stars as yet another
Dracula. This one features scenery and cos-
tumes by Edward Gorey and direction by Dennis
Ross in the Tony Award-winning version from
Broadway. Production plays Tues-Sat. 8:30 pm,
Sun. 7 pm (\$10-\$16), Wed. and Sat. 2:30 pm (\$8-
\$14), through Feb. 3, Curran Theater, 445 Geary,
SF, 673-4400

"Beatlemania": is a multimedia sound and
light show, featuring a slide show of 4,600 color
images, rear screen projectors and "29 songs
performed by four surrogate Beatles who sound
uncannily like the real thing" (just had to quote
the press release there). The whole show was
created by Jules Fisher, with New York deejay
Murray the K as consultant. Performances are
scheduled Tues-Fri. 8 pm, Sat. 2, 7 and 10 pm,
plus Sun. at 7 pm, through Feb. 28, Orpheum
Theatre, 1192 Market, SF, \$9-\$15, 552-4003

"Blithe Spirit": Contra Costa Civic Theatre
presents Noel Coward's comedy of manners, pro-
duction plays Fri-Sat. 8:30 pm through Feb. 24,
951 Pomona, El Cerrito call 524-9132 for ticket
information

"The Boy Friend": Onstage presents Sandy
Wilson's spoof of Twenties musicals, directed by
Leslie Abbott, production plays Fri-Sat. 8 pm,
through Feb. 24 1523 East St., Walnut Creek \$4
general \$2 students and seniors, 944-9006

"The Demon's Fortune": Barbary Coast
Players present a new melodrama production
plays Fri. 8:30 pm, Sat. 7:30 and 10:30 pm,
through Feb. Opry House Dinner Theater, 21350
Almaden, San Jose call (408) 268-2492 for ticket
information

"Cabaret": Concord Community Arts and Ed-
ucation presents the musical based on Christo-
pher Isherwood's "Berlin Stories" about an American
cabaret singer in the early days of Nazi
Germany directed by Vince Aiello, production
plays Feb. 2-3, 8-10, 15-17, 8 pm, plus Feb. 4, 2
pm and Feb. 11 at 2 and 7:30 pm, Willows
Theatre, 1975 Diamond, Concord, \$4-\$5 general,
\$3-\$4 students, seniors and handicapped, 798-6526

"Ah, Wilderness": American Conserva-
tory Theatre presents Eugene O'Neill's only full-
length comedy, about a boy's coming of age and
small-time family life in a turn-of-the-century New
England, directed by Allen Fletcher, production
plays in repertory Mon-Thurs. 8 pm and a Sat
matinee, 2:30 pm (\$7-\$10), Fri-Sat. 8:30 pm (\$8-
\$11), plus a Wed. matinee at 2 pm (\$6-\$9),
through Feb. 24, Geary Theatre, Geary at Mason,
SF, call 673-6440 for performance dates

"The Winter's Tale": American Conserva-
tory Theatre opens its 13th season with
Shakespeare's romantic comedy with a dark
side, characteristic of his last plays, directed by
ACT general director William Ball, production
plays in repertory Mon-Thurs. 8 pm and a Sat
matinee, 2:30 pm (\$7-\$10), Fri-Sat. 8:30 pm (\$8-
\$11), plus a Wed. matinee at 2 pm (\$6-\$9),
through May 23, Geary Theatre, Geary at Mason,
SF, call 673-6440 for performance dates

"A Month in the Country": American
Conservatory Theatre presents Ivan Turgenev's
Russian classic about a writer who must watch
helplessly as his wife falls in love with his son's

tutor, production plays in repertory Mon-Thurs. 8
pm and a Sat. matinee 2:30 pm (\$7-\$10), Fri-
Sat. 8:30 pm (\$8-\$11), plus a Wed. matinee at 2
pm (\$6-\$9) through Feb. 9, Geary Theatre, Geary
at Mason SF, call 673-6440 for performance
dates

"The Lion in Winter": Los Altos Theatre
presents this drama about an early British king and
his family, production plays in repertory Thurs-
Sat. 8 pm, Conservatory Theatre, 97 Hillview,
Los Altos, \$4, 941-LACT

"God's Favorite": Los Altos Theatre pre-
sents its third production playing in repertory
Thurs-Sat. 8 pm Conservatory Theatre 97 Hill-
view Los Altos, \$4, 941-LACT

"Cabaret": Los Altos Theatre presents the
musical version of Christopher Isherwood's "Ber-
lin Stories," about an American cabaret singer in
decadent Weimar Germany, production plays in
repertory Thurs-Sat. 8 pm, Conservatory Thea-
tre, 97 Hillview, Los Altos, \$4, 941-LACT

"Irving Berlin in Revue": pays tribute
to the popular songwriter on the occasion of his
90th birthday, produced and directed by Barry
Koron, who also performs at the keyboards
during the show, production plays Thurs-Mon.
8:30 pm, in an open-ended engagement, Chi Chi
Theatre Club, 440 Broadway, SF, \$6.50-\$7.50,
392-6213

"The Fantasticks": the long-running off-
Broadway musical about adolescents growing up,
directed by Ward Baker, plays Tues-Fri. 8:30
pm, in an open-ended engagement, Cannery
Theatre, 2801 Leavenworth SF \$7-\$9 441-6800

**"Beach Blanket Babylon Goes to the
Stars":** Steve Silver presents the latest incarna-
tion of the long-running musical. Beach Blanket
Babylon Goes Bananas. Three years after the
popular show first opened. Written and directed
by Steve Silver, production plays Wed-Thurs. 8
pm, Fri-Sat. at 8 and 10:30 pm plus Sun. at 3
pm (a family matinee performance with only soft
drinks served so that minors may see the show)
and 7:30 pm, Club Fugazi 678 Green SF \$8-
\$8.50, 421-4222

"Bullshot Crummond": a British detec-
tive spoof, SF's longest running comedy in its
fourth year, produced and directed by Ron
House, production plays Tues-Fri. at 8:30 pm
sat. at 8 and 10:30 pm and Sun. at 7:30 pm
Hippodrome Theatre 412 Broadway SF \$6.50
\$8.50 982-2343

FINAL PRODUCTIONS

"HumorRisque 2": The Opry House pre-
sents its latest vaudeville and variety show, Fri-
Sat. 8:30 pm, through Feb. 3, 13890 San Pablo,
San Pablo, call 235-9441 for reservations to this
dinner theater.

"Glacier": the Women's Performance Con-
nection sponsors a theater piece about three
women's attempt to save a forest, written and di-
rected by Nina Wise, with performers Grace Fer-
guson, Suzanne Landucci, Margaret Lutz, Debo-
rah Boucher and artist Lauren Elder, production
plays Fri-Sat. 8:30 pm, through Feb. 3, Epic
West, 2640 College, Berk. \$3.50 donation or PAS
voucher, 527-5693

"Rhinceros": The Theatre Guild of SF pre-
sents Eugene Ionesco's drama as its first produc-
tion in its new theater, production plays Thurs-
Sat. 8:30 pm and Sun. at 2:30 pm, through Feb.
4, Victoria Theatre, 2961 16th St. SF \$5-\$6,
863-7675

"A Streetcar Named Desire": Palo
Alto Players present Tennessee Williams's drama
about the confrontation between a neurotic South-
ern belle and her brutish brother-in-law, produc-
tion plays Fri-Sat. 8:30 pm, through Feb. 3, 1305
Middlefield, Palo Alto, \$4.25, 329-2526

SHORT RUN PRODUCTIONS

"Animal Farm": Cal State Hayward's
reader's theater presents a reading of George
Orwell's allegory on communism, Fri/9-Sat/10,

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THEATER/ MUSIC

8:15 pm and Sun/11, 7:30 pm, Studio Theatre, Cal State Hayward, \$2.50 general, \$1.50 students and seniors, 881-3261

"The Frogs": drama students present Aristophanes's play, directed by Stephen Weinstein, Thurs/8-Sat/10, 2 pm, Durham Studio Theatre, UC Berk., \$2.50 general, \$1.50 student, 642-9988

"Cat on a Hot Tin Roof": drama students present Tennessee Williams's play about the power struggles in a Southern family, Fri/2-Sat/3, 8 pm, Los Medanos College, 2700 Leland, Pittsburg, call 439-2181 ext 356 for ticket information.

"Out of Our Father's House": SF Dance Theatre's Junior Division presents a play based on Eve Merriam's "Growing Up Female in America, Ten Lives," the play is taken from diaries, journals and letters, production plays Fri/2-Sun/4, 8:30 pm, 1412 Van Ness, SF, \$2 or PAS voucher, 673-8101

"The Rainmaker": drama students present N. Richard Nash's drama about an unmarried woman's encounter with a rainmaker during a western drought, directed by John Ford, production opens Thurs/1 and plays Thurs-Sat, 8 pm, through Feb 10 Foothill College Theatre, 12345 El Monte, Los Altos Hills, \$2.50 general, \$2 students and seniors, 948-8590

"Worry Beads": The Black Repertory Group's New Arts' Experience program presents a new play by Cherry Jackson, directed by Eugene Rigby, Sun/4 and Sun/11, 8:30 pm, 1719 Alcatraz, Berk., call 652-2120 for ticket information

"The Temptations of St. Anthony": Francesca Borgatta uses masks, dance and poetry in her performance about the life of the third century hermit, with music by James Donovan and Elia Youbaki, Sat/3, 8 pm, Berkeley Moving Arts Studio, 2200 Parker, Berk., \$3, 841-4187

"Jamaica": American Conservatory Theatre's Plays in Progress series presents Gregory Gorelik's farce about love, sex and art overpowering a young gallery owner, production plays Thurs/1, 8 pm, Fri/2, 8:30 pm, Sat/3, 2:30 pm and Mon/5-Tues/6, 8 pm, Playroom, 450 Geary, SF, \$4, 673-6440

"A Pageant of Miracles": George House directs his adaptation of scenes from the anonymous Miracle Cycles of Chester, Coventry, Norwich, N. Town, York and Wakefield from 14th-16th century England, Thurs/1-Sat/3, 8 pm, Zellerbach Auditorium, UC Berk., call 642-9988 for ticket information

CHILDREN'S PRODUCTIONS

"The Magic Theatre": Drama students present a show for kids, Fri/2-Sat/3, 7:30 pm, plus a matinee Sat/3, 2:30 pm, Studio Theatre, Cal State Hayward, \$1 general, 50¢ students, 881-3261

"Bugs Bunny Meets the Super-Heroes": in this live two-hour stage show featuring a life-sized Bugs, Superman and other favorite heroes and heroines, production plays Thurs/1-Fri/2, 7:30 pm, Sat/3, 11 am and 2:30 pm, plus Sun/4, 2:30 pm, Paramount Theatre, Broadway at 21st St., Oakl., \$4-\$5 general, \$1 discount for children, 465-6400

"Alice in Wonderland": was the first puppet show Lewis Mahlmann ever presented for Storybook Theater and he's bringing it back Sat-Sun, plus school holidays, 11 am, 2 and 4 pm, through Mar 3 The 21 marionettes in the show

were made by Mahlmann in the style of the Sir John Tenniel drawings of the original edition, show features Alex Wilder's music, Lakeside Park, Lakeside Blvd., Oakl., admission to the park is \$1 general, 75¢ children, 273-3091

COMEDY/CABARET/MIME

Bill Irwin: one of the original members of Kraken, a founder of Pickle Family Circus and graduate of Ringling Bros. Barnum and Bailey Clown College, presents both solo and accompanied vaudeville and clown performances, using dance, theater, acrobatics and clowning, Fri/9-Sat/10, 8:30 pm, Oberlin Dance Collective Performance Gallery, 223 Mississippi, SF, \$3, or PAS voucher, 863-6606

Houle & Wilbaux: are a mime duo performing Sat/3, 8 pm, Dinkelspiel Auditorium, Stanford University, Palo Alto, \$6, 497-4317

"Halfway to Infinity": surreal box sculptor Gordon Wagner presents a performance piece in his "Dream Room," using mime, dream reading, poetry and dance, as well as spatial and holographic illusions. The piece opens with performances by Rainbow the Mime and Virginia Wagner (performing Tai Chi), dancers Randi Thomas and Kathryn Roszak, poets Manuel Nieto, Tael Thomas and Laith Harris and mime Ernesto Sanchez, Fri/2, Fri/9, Fri/16 and Fri/23, 8 pm, Vorpall Gallery, 393 Grove, SF, free, 673-2201

Thieves Theatre Company: the four-man comedy troupe, directed by Ellen Ernest, performs two one-act comedies on alternate weekends at the SF Repertory Theatre "King Arthur and Quest of the Key of Chastity" plays together with the musical melodrama "Calico Jim," Fri/2-Sat/3, midnight (this week only), thereafter to play alternate weekends in an open-engagement, 19th St. at Collingwood, SF, \$2.50, 863-4859

"A Taste of Broadway": is a musical revue starring Lois Grandi, with Scott Hughes and Michael Harvey, Sat., 7-8:30 pm, in an open-ended engagement, The Sea Witch, Ghirardelli Square, SF, \$3, 775-7790.

Union Depot Comedy: classic comedy from 5-7 pm, M/5, and comedians Gil Christner and Bob Sarlatte perform stand-up comedy, Tues/6, 5-7 pm, Student Union, SFSU, 1900 Holloway, SF, free, 469-2426

Female Impersonators: perform for tourists and others at Finocchio's with emcee Carroll Wallace, the Finocchio Eve-ettes and La Vern Cummings, in four shows Tues-Sun (except Thurs.) at 9, 10:20 and 11:40 pm, plus 1 am, 506 Broadway, SF, \$3.50, 982-9388

The Punch Line: SF's first all-comedy nightclub featuring different different stand-up comedy acts each week, Wed-Sun, 9 pm, with additional shows Fri-Sat, 11 pm, open mike performances follow the 9 pm show on Sun., 444-A Battery, SF, \$3, 397-4336

Avant-Garde Comix: perform stand-up comedy with experimental jazz performers, featuring T. Barringer and the Mabuhay Gardens Orchestra, Wed 8:30 pm, Mabuhay Gardens, 443 Broadway, SF, call 956-3315 for ticket information

Flash Family: presents an improvisational show of theater and comedy from audience suggestions, Thurs at 8:30 pm, Old Spaghetti Factory, 487 Green, SF, \$2 421-0221

SF Funnies: a group of stand-up comedians perform singly, Sun-Mon., 9 pm-2 am, plus open mike Tues., 8:30 pm, Holy City Zoo, 408 Clement, free, 752-2846

Boarding House Comedy Showcase: John Cantu hosts a "seminar for laughter of other people," featuring open mike (Thurs.), professional comedians and drop-in guests (Fri-Sat), shows at 9:30 pm, below the Boarding House, 960 Bush, SF, free, 441-4333

Spaghetti Jam: performs improvisational comedy skits, Fri-Sat., 9 pm, plus a free "Midnight Show," at 11:30 pm, Jam members conduct a workshop on improvisational basics, Mon., 8:30 pm, Old Spaghetti Factory, 478 Green, SF, \$2, 626-8696

Stand-Up Comedians: perform at the Other Cafe, Wed and selected Fri., 9:30 pm, 100 Carl, SF, call 681-0748 for cover charges

"A Kurt Weill Cabaret": Neptune Productions presents five singers and two musicians in a Thirties-style German cabaret setting, performing the earlier songs of Weill, Tues-Wed., 8 pm, for an extended run, Chez Jacques, 1390 California, SF, \$3.50, 775-7574

"A Traveling Carnival Show": David Reighn, Karen Nichols and Tim Morrissey star in a new musical-cabaret show of the Old West, accompanied by Alan Choy on the piano, Thurs-Fri., 8 pm, Chez Jacques, 1390 California, SF, call 775-7574 for ticket information

NOTES

Directions in Bay Area Theatre: a series of four performance/lectures by Bay Area theater artists kicks off Tues/6, 8 pm, with Richard Seyd on Brecht, a historical context of Brecht's work, future programs include Lilith (Feb. 13), Leonard Pitt (Feb. 20) and Soon Three (Feb. 27), Marina Theatre, Bldg 310, Fort Mason Center, Laguna at Marina, SF, \$3, 431-2448

Auditions: for Julian Theatre's Next (New and Experimental Theatre) series, Mon/5-Tues/6, 7-10 pm, 953 De Haro, SF, 647-8098

Shakespeare Class: Andrew Potter guides his students in the reading of a complete play, "Much Ado About Nothing," in class, Sun/4 and continuing Sun., through April 1, 4-6 pm, Verna Winters Studio, 1312 Bonita, Berk., \$56, 524-1601

Pickle Family Circus: holds open auditions for persons with aerial, acrobatic and teeter board skills, capable of performing two acts, Thurs/1 and Sat/3, 400 Missouri, SF, call 826-0747 for information

*** indicates general admission of \$1 or less.**
—Susan Shepard

MUSIC

ROCK/POP/FUSION

Dyan Diamond/Yesterday & Today: in concert, with an opening act by Skycreek, Sat/3, 8 pm, Center for the Performing Arts, San Jose, \$6.50-\$7.50 advance, \$7.50-\$8.50 door, (408) 246-1160

Ruth Hastings: theatrical and popular songs,

Sun/4, 7:30 pm, Geary Theater, Geary at Mason, SF, 673-6440

Santana/Seawind: in concert, Tues/6, 8 pm, Sacramento Memorial Auditorium, 16th and J Sts., Sacramento, \$6.50-\$8.90, (916) 962-0314 or (916) 449-5181.

The Clash/Bo Diddley: in concert, with an opening act by Pearl Harbor and the Explosions, Wed/7, 8 pm, Berkeley Community Theatre, Grove at Allston, Berk., \$4.50-\$6.50 at BASS, 845-2308.

The Only English Band That Matters: if you know what we mean, in a last-minute benefit concert for New Youth Productions, with opening acts by Negative Trend, The Zeros and others, Thurs/8, 9 pm, Theater 1839, Geary at Fillmore, SF, \$3

Elvis Costello & The Attractions: in concert, Fri/9-Sat/10, 8 pm, Berkeley Community Theatre, Grove at Allston, Berk., \$5.50-\$7.50 at BASS, 845-2308

Camel: in concert, Fri/9, 8 pm, Center for the Performing Arts, 255 Almaden, San Jose, \$7-\$8 at BASS, (408) 297-7552

Ronnie Laws/Flora Purim with Airtio: in concert, Fri/9, 8 pm, Paramount Theatre, 21st at Broadway, Oakl., \$6.50-\$8.50, 465-6400

Mary Watkins & Band: in concert, with poet Ntozake Shange, Fri/9 (for women) and Sat/10, 8:30 pm, Oakland Auditorium, 10 10th St., Oakl., \$5 general, \$2.50 seniors, disabled and youth under age 16, 835-9620

Doc & Merle Watson: in concert, with an opening act by the Any Old Time String Band, Fri/2, 8 pm, Flint Center, De Anza College, 21250 Stevens Creek Blvd., Cupertino, (408) 257-9555

FOLK

Jim & Jesse: bluegrass, with an opening act by the Shubb-Wilson Trio, sponsored by the California Bluegrass Assoc., Fri/2, Performing Arts Center, 650 N. Delaware, San Mateo, Sat/3, Fairfield Community Center, 1000 Kentucky, Fairfield, both concerts, \$5.50 general, \$3 children and seniors, call 366-3754 for details

Bob Schwendinger: in "Whale Tales Fact, Fiction & Song," ballads and readings, with accompaniment on concertina, Wed/7, 7:30 pm, Fort Mason Bldg 312, Laguna at Marina, SF, free, 441-5705.

Faith Petric: in concert, Thurs/8, 7 pm, Lurie Room, Main Library, Larkin at McAllister, SF, free, 558-3191.

ETHNIC

Paul Berliner: African music on such instruments as the mbira and kudu, Fri/2, 8 pm, Center for World Music, Fort Mason Bldg. 312 (third floor), Laguna at Marina, SF, \$3 or PAS voucher, 848-8989

Avarochi: North Indian classical music series, with three sets, featuring Jon Meyer on flute and Todd Nardin on tabla, Marvin Wolf on sitar and Todd Nardin on tabla and Ross Kent on sarod, Susan Rosenblum on sitar and Laura Nixon on tabla, Sat/3, 7 pm, Al Akbar College of Music, 215 West End, San Rafael, \$3 general, \$2.50 students, 454-6264

Mirasol: salsa dance music, in the first event of the month-long Carnival '79, Sat/3, Center for World Music, Fort Mason Bldg 312 (third floor), Laguna at Marina, SF, \$3 or PAS voucher, \$2.50 students, 848-8989

Westwind: international folk music and dance, Sat/3, 8 pm, Richmond Memorial Auditorium, 27th St. off MacDonald, Civic Center, Richmond, \$3 at department store outlets

Shula Kalir: Israeli pop vocals, on a program with mime Shmuel Lvneh and Israeli dance theater troupe, Hadarim, in "When the Stars Come Out for Israel," a benefit for Israeli war victims, Sun/4, 7 pm, M. Meyer Auditorium, Temple Emanu-El, Arguello at Lake, SF, \$3.50-\$7.50 at BASS, 922-8012

Jihad Racy: the composer and musicologist presents a concert/lecture on the development of Arab music, program also features percussionist George Dabaie and the chamber group, La Corte Musical, Fri/9, 8 pm, California Academy of Sciences, Golden Gate Park, near 8th Ave. at Fulton, SF, free, 221-5100

Robert Bly: "A Reciting and Singing of Kabir, Rumi and Mirabai with Sitar and Tabla," Fri/9, 8 pm, Unitarian Center, Franklin at Geary, SF, \$4, 388-1244

Queen Ida's Bon Ton Zydeco Band: Cajun dance music, Fri/9, 9:30 pm, Ashkenaz, 1317 San Pablo, Berk., call 525-5054

JAZZ/AVANT GARDE

Lee Konitz & Martial Solal: duo jazz on alto saxophone and piano, Sat/3 at 9 pm and Sun/4 at 4:30 pm, Pete Douglas Beach House, Miramar Beach, off Hwy 1, Hall Moon Bay, \$5, 726-4143

Pee Wee Ellis Assembly: opens a new weekly jazz series, with tenor saxophonist Ellis, guitarist Chris Hayes and drummer Guillermo Cantu, plus a bassist, Sun/4, 2 pm, Marina Music Hall, Fort Mason Bldg 314, Laguna at Marina, SF, \$2 or PAS voucher, 441-5705

Rova Saxophone Quartet: in a program of new music, Fri/9, 8 pm, Center for World Music, Fort Mason Bldg 312 (third floor), Laguna at Marina, SF, \$3 or PAS voucher, \$2.50 students, 848-8989

Santana/Seawind: see listing under Rock/Pop/Fusion

Ronnie Laws/Flora Purim with Airtio: see listing under Rock/Pop/Fusion

RECITALS

David Tannenbaum: classical guitar recital, Fri/2, 8 pm, Olney Hall, College of Marin, Laurel at Sir Francis Drake, Kentfield, \$4, 485-9385, Thurs/8, 8 pm, Mills College Concert Hall, Seminary at MacArthur, Oakl., \$4 general, \$1.50 students and seniors, 632-2700 ext 247

Margaret Edmondson & Woody Harris: cello and guitar recital of works by Villa-Lobos, Bartok, Bach and Britten, Fri/2, 8 pm, Marina Music Hall, Fort Mason Bldg 314, Laguna at Marina, SF, \$2.50 or PAS voucher, 441-5705

Holly Cramer: J.S. Bach's "The Goldberg Variations," on harpsichord, Fri/2, 8 pm, Hellman Hall, SF Conservatory of Music, 1201 Ortega, SF, free, 564-8086

Sound Circle: an exploration of sound, with voice and simple instruments, featuring Jerry Zirn, Fri/2, 8 pm, Self Center, 555 2nd Ave., SF, \$3 includes wine, 386-7027

Merrill Collins: harpsichord recital of early keyboard music, Fri/2, 8:15 pm, Humboldt Cultural Center, 422 First, Eureka, \$2 general, \$1 students, (707) 442-2611

Martha Cook & Robert Claire: harpsichord and baroque flute recital of works by Vivaldi, Telemann, J.S. Bach, C.P.E. Bach and Forqueray in a program broadcast live over KPFA 94.1 FM, Fri/2, 8:30 pm, 1750 Arch Street, Berk., \$3 general, \$2.50 students and seniors, 841-0232

Vladimir Pleshakov: sonatas by Haydn, Beethoven and Dussek, on "The Imperial Piano-torte," one of five such instruments crafted by Tisch

continued next page



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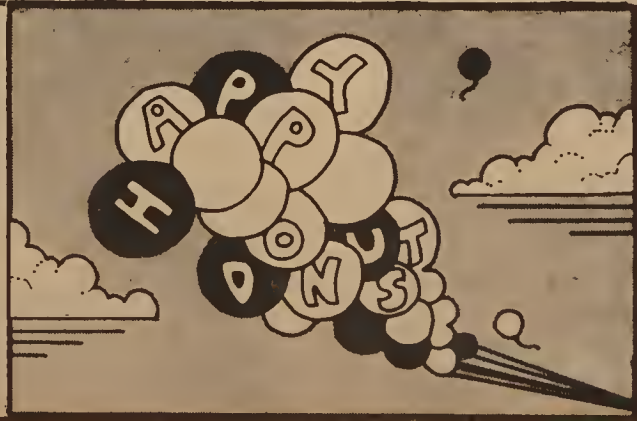
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MUSIC/DANCE

continued from previous page

ner in 1926 Fri/2, 8:30 pm. Old First Church, Van
Ness at Sacramento, SF. \$4 general, \$3 students
and seniors. 726-5552

Krista Bennion & Dmitry Cogan: duo
recital of classical works, in an annual bene-
fit dinner-concert. Sat/3, 6:15 pm. Neva Learn-
ing Center, 6565 Skyline, Hillsborough, \$17.50,
348-2272

Agustin Rios de Moron: flamenco guitar
concert. Sat/3, 8 pm. Fine Arts Theatre, Col-
lege of Marin, Laurel at Sir Francis Drake, Ken-
field, \$4. 485-9385

Joanne Engel & Peter Pesic: flute
and piano recital of works by J.S. Bach, Debussy
and Prokofiev, with guest appearances by violinist
Reuel Ash and harpist Jane Weston. Fri/3,
Tressider Lounge, Stanford University. free. 497-
3812

Margaret Fisher & Robert Hughes:
experimental dance and music concert of "Gli
Insetti," the first work in an original series, and
"Splitting." Sat/3, 8:30 pm, 1750 Arch Street,
Berkeley. \$3 general, \$2.50 students, \$2 seniors.
841-0232

David Abel: a baroque violin recital of
works by J.S. Bach, Sun/4, 2:30 pm, Tressider
Lounge, Stanford University. free. 497-3812

James Denman: organ recital of works
by Bach, Böhm and Mendelssohn, Sun/4, 4 pm,
(preceded by Vespers at 3:30 pm), St. Gabriel's
Church, 2535 14th Ave., SF. free. 731-6161

Laszlo Varga & Sylvia Jenkins: cello
and piano recital of sonatas by Franck and
Kodaly, plus works by Wayne Peterson and
Meyer Kupferman, Tues/6, 8 pm, Knuth Hall, SFSU
1600 Holloway, SF. \$3 general, \$1.50 students
and seniors. 585-7174

Aileen James: piano recital of works
by Schubert and Liszt, Tues/6, 8 pm, Dinkelspiel
Auditorium, Stanford University. free. 497-3812

**David Schneider & Deborah
Cohen:** violin and piano lecture-recital of works
by Seiler and Shostakovich, Thurs/8, 8 pm, Congrega-
tion Ner Tamid, 1250 Quintara, SF. free. 661-
3383

Vladimir Ashkenazy: piano recital, in SF
Symphony's Great Performers Series, Thurs/8,
8:30 pm, War Memorial Opera House, Van Ness
at Grove, SF. \$5-\$15, 431-5400

Alan Curtis: benefit harpsichord recital of
works by Bull, J. S. Bach and Scarlatti, Fri/9, 8
pm, Heritz Hall, UC Berk. \$5, 642-9988

Margaret Fabrizio: harpsichord recital of
works by J. S. Bach, Fri/9, 8 pm, Annenberg Au-
ditorium, Stanford University. \$3 general, \$1 stu-
dents, 497-4317

CHAMBER

Bartok Quartet: works by Haydn, Bartok and
Debussy, Fri/2, 8 pm, Zellerbach Auditorium, UC
Berk. \$5-\$7 general, \$4-\$6 students, 642-9988

Chamber Quintet: works by Handel,
Mozart, Berlioz, Strauss and Dougherty, with
soprano Elizabeth Dyrud, harpsichordist Nicholas
Isaacs, pianist Akimichi Takemura, recorder player
Leslie Epstein and cellist Ann Withrow. Fri/2, 8 pm,
Dinkelspiel Auditorium, Stanford University. free,
497-3812

University Chamber Players: in
concert, Fri/2, 8:15 pm, University Theatre, Cal
State, Hayward, free, 881-3724

Kiloh, Guyette & Davis: Marion Kiloh,
Kathy Guyette and Richard Allen Davis in works for
soprano, piano and organ, Fri/2, 8:15 pm, Thos-
sand Oaks Center, 1821 Catena, Berk. \$3 or PAS
voucher, youth under age 16 free, 526-7934

Sonor: the contemporary music ensemble from
UC San Diego in works by Lukas Foss, Robert
Erickson, Jean-Claude Risset, Jean-Charles
Francois and Bernard Rands, directed by Bernard
Rands, Sat/3, 8 pm, Hellman Hall, SF Conservatory
of Music, 1201 Ortega, SF. \$4 general, \$2 students,
666-2019, in works by the composers noted above,
plus pieces by Ollie Wilson and Carlos Alana, fea-
turing pianist Cecil Lytle, flutist Bernhard Batsche-
let, percussionist Daryl Pratt and soprano Carol
Plantamura, Sun/4, 8 pm, Heritz Hall, UC Berk. \$2
general, \$1 students, 642-9988

Early Music Ensemble: opens the
"Performances for Plutocrats" winter concert
series, directed by Laurette Goldberg, followed by
refreshments catered by Cocolati, Sat/3 at 8 pm
and Sun/4 at 3 pm, East Bay Center for the Per-
forming Arts, 339 11th St., Richmond, \$3.50 con-
cert only, \$15 with reception, 234-5624

Youth Concert: students from the Mendoc-
ino Coast area, Sun/4, 3 pm, Helen Schoen Thea-
tre, Mendocino Art Center, Little Lake St., Mendoc-
ino, \$3, (707) 937-5818

Perry, Bernard & Baller: mezzo-soprano
Frances Grove Perry, basso Robert Bernard per-
form lieder by Schubert, Brahms and Schumann,
accompanied by pianist Adolph Baller, Sun/4, 4 pm,
Old First Church, Van Ness at Sacramento, SF. \$3
general, \$2 students and seniors, 776-5552

Chamber Soloists of SF: debut concert,
featuring works by Mozart, Brahms, Chopin and
Schubert, with violinist Stuart Canin, violist
Geraldine Walther, cellist Gilberto Munguia and
pianist Janet Guggenheim, plus guest pianist John
Browning, preceded by a free open rehearsal (10
am, get tickets at Bayview Savings offices), Sun/4,
5:30 pm, Herbst Theatre, Van Ness at McAllister,
SF. \$7.50-\$8.50 or \$25-\$30 for four-concert series,
431-1210

Marin Arts Quartet: works by Beethoven,
Respighi and Bartok, with guest soprano Jill Sol-
tero, Sun/4, 7:30 pm, Choral Hall, Fine Arts Bldg.,
College of Marin, Laurel at Sir Francis Drake, Ken-
field, \$4, 485-9385

Reed & Brass Quintet: works by Bee-
thoven, Piston, Debussy, Poulenc and Mozart, with
flutist Leone Buyse, oboist Deborah Henry, clari-
netist Michael Webster, bassoonist Stephen Paul-
son, and French horn player Arthur Krehbiel, plus
pianist Paul Connelly, Thurs/8, 8 pm, Hellman
Hall, SF Conservatory of Music, 1201 Ortega,
SF. free, 564-8086

Jerry Moore Ensemble: classical and
jazz music, Fri/9, 8:15 pm, Humboldt Cultural Cen-
ter, 422 First St., Eureka. \$2 general, \$1 students,
(707) 442-2611

Chamber Quartet: works by Bach, Tele-
mann and Danzi, with flutist Beverly Radin, violinist
Virginia Smedberg, cellist Douglas Ischar and harp-
sichordist Madeline Ingram, Fri/9, 8:30 pm, Old
First Church, Van Ness at Sacramento, SF. \$3
general, \$2 students and seniors, 776-5552

Vocal Soloists with Arch Ensemble
Members: works by Dallapiccola and Strav-
insky with soprano Anna Carol Dudley, tenor Tom
Buckner, pianist Marvin Tartak and members of the
Arch Ensemble, broadcast live over KPFA 94.1 FM,
Fri/9, 8:30 pm, 1750 Arch Street, Berk., Sat/10, 8:30
pm, Montgomery Chapel, Bolinas at Richmond,
San Anselmo, both concerts \$3 general, \$2.50
students, \$2 seniors, 841-0232

La Corte Musicale: see listing with Jihad
Racy under Ethnic

ORCHESTRAL/SYMPHONIC

SF Symphony: works by Mozart, Henze and
Schumann, with violinist Stuart Canin, conducted
by Bernhard Klee, Wed/31-Fri/2, 8:30 pm, War
Memorial Opera House (see further), same pro-
gram, Sat/3, 8 pm, Flint Center, De Anza College,
Cupertino, call (408) 257-9555 for for cost, works by
Baird, Chopin and Beethoven, with pianist Mariha
Argerich, conducted by Bernhard Klee, Wed/7 and
Fri/9-Sat/10 at 8:30 pm, Thurs/8 at 2 pm, War
Memorial Opera House, Van Ness at Grove, SF.
\$4.50-\$14, 431-5400

Marin Orchestra: children sit in with orchestra,
followed by "show and tell" lecture on instru-
ments, Sat/3, Adeline E. Kent Middle School,
College at Stadium, Kentfield, \$4 adults and \$3
children for series, call 456-0800 for times

**Berkeley Promenade Chamber
Orchestra:** multi-media presentation of Proko-
fiev's "Peter and the Wolf," using puppets, slide
show, score and narrator, directed by Mary Chun,
Sun/4, 2 and 3:30 pm, Lawrence Hall of Science,
UC Berk., \$1.50 general, 75¢ students and seniors,
50¢ children ages 7-12, 25¢ children ages 3-6,
642-5132

Mozart Festival Orchestra: opens the
five-concert Mozart Festival of Alameda with
works by Dragonetti, Mozart and Boccherini, fea-
turing cellist Emil T. Miland, conducted by James
Denver Gary, Sun/4, 3 pm, Alameda High Au-
ditorium, 2200 Central, Alameda, \$3.50 general, \$2
students and seniors, \$16/\$8 for series tickets,
522-2974 or 523-9808, followed by a reception
and champagne supper, Christ Church Parish Hall,
1700 Santa Clara, Alameda, \$10 by reservation

**CALEIDOSCOPE & the Perfect
Fifth:** Bach Motet III, by the combined choirs and
keyboard and string ensemble, plus works by
Handel, Hidalgo and Bright, with folksongs and ma-
drigals, by the individual ensembles, directed by
Carol Young, Sun/4, 7:30 pm, Epic West, 2640
College, Berk., \$1, 642-3880 (Aylette Villmain)

Church of the Advent Men's Choir:
motets and anthems by Josquin, Isaac, Sweelinck,
Gibbons, Blow, Brahms and Ives, Sun/4, 8 pm,
Church of the Advent, 261 Fell, SF. \$3 or PAS
voucher, \$2.50 students and seniors, 563-1287
(Peter Ehrlich)

Schola Cantorum: works by Handel and
Stravinsky, Sun/4, 8 pm, Flint Center, De Anza Col-
lege, 21250 Stevens Creek Blvd., Cupertino, \$4
general, \$2 students and seniors, (408) 257-9555

Palo Alto Chamber Orchestra: in
concert, directed by William Whitson, Sun/4, 8 pm,
Spangenberg Auditorium, 780 Arastadero, Palo
Alto, \$2.50 general, \$1.50 students and seniors,
493-4510

OPERA

Opera Piccola: Ibert's "Angelique," with text
by Nino, in English, directed by Ethel Evans, opens
with a champagne performance Thurs/1 (\$7.50),
and plays Sat/3 and Sat/10 at 8:30 pm, with a ma-
tinee Sun/11 at 3 pm, Gill Theater, Campion Hall,
USF, Fulton at Cole, SF. \$5 except where noted, \$3
students and seniors, 474-2470

Pippin's Pocket Opera: Mozart's "Cosi
fan tutte," with Francesca Howe, Stephanie Fried-
man, Diane Gillette, Marvin Klebe, Gene Albin
and Elwood Thornton, accompanied by the Pocket
Philharmonic, Sun/4, 8 pm, Old Spaghetti Factory,
478 Green, SF. \$5, 928-8139 or 821-3178

Brown Bag Opera: love duets, with
Barry MacCauley and Elizabeth Knighton, brown bag
lunches available, Wed/7, noon, California Hall,
Polk at Turk, 50¢, 431-1210

San Jose Symphony Opera Co.:
Verdi's "La Traviata," with Catherine Malfitano,
Henry Price and Cornelius Ophoff, staged by Chris-
topher Alden and designed by John Wright Steven,
directed by Michael Milenski and conducted by
George Cleve, Thurs/8, Sat/10 and Mon/12, 8 pm,
Center for the Performing Arts, 255 Almaden, San
Jose, \$10-\$14 general, \$8 students, (408)
298-2300

Diablo Light Opera: Rhombert's "The Stu-
dent Prince," staged by Rhoda Klitsner and di-
rected by Chris Christensen, opens with a gala per-
formance Fri/9, and plays Fri-Sat, through Mar.
17, \$5 general, \$4 students and seniors, with
matinees Feb. 25 and Mar. 11 at 2:30 pm,
939-0355

NOTES

Golden Gate Chamber Orchestra
Forming: rehearsals meet Wed., 6-8:30 pm,
525 Market, SF, call conductor Regina Birker at
668-7344

Jazz History Class: taught by David
Hardman, register for Music 23, Thurs/1-Fri/2, 11
am-7 pm, Smith Hall, class meets Tues., 7-10 pm,
Room A135, Arts Bldg., City College, free,
239-3640 or 239-3641

Vocal Improvisation Workshop:
taught by David Lippman, five-session course
starts Sun/4, 8-9:30 pm, SF Jewish Community
Center, 3200 California, SF. \$20 general,
346-6040

*** Music Lexicography Lecture:** by
Nicolas Slonimsky, musical dictionary editor on
"New Music in the Modern World" Thurs/8, 3:10
pm, Angelico Hall, Dominican College, 1520 Grand
San Rafael, free. 457-4440

* Indicates general admission of \$1 or less.
—Susan Barnes

DANCE

Dance Spectrum: performs Carlos Carva-
ja's "Totentanz" ("Dance of Death") and
"The Secret Silence," Wed/31, 8:30 pm (dedi-
cated to the memory of Greg Robinson, the SF
Examiner photographer slain in Guyana, a com-
memorative exhibit of his work will be on dis-
play in the lobby), Fri/2-Sat/3, 3 and 8:30 pm,
and Sun/4, 3 pm, Palace of Fine Arts Theatre,
Bay at Lyon, SF. \$4.50-\$8.50 general, \$4 seniors,
PAS equals \$2.50 discount, 824-5044

**Dance Coalition Award Perform-
ances:** six Bay Area dance companies appear
in the final weekend of this event, Thurs/1, Moving
Space and Christopher Beck & Co. Fri/2, Oberlin
Dance Collective and Khadra Ethnic Music &
Dance Ensemble; and Sat/3, Mangrove and Dimen-
sions Dance Theatre. All performances at 8:30
pm, Herbst Theatre, War Memorial Opera House,
Van Ness at McAllister, SF. \$4-\$6 general, dis-
counts for Coalition members, seniors and stu-
dents, 431-1210

Irini Nadel: presents a new work, "Strings
Too Short to Save," Fri/2, plus Feb. 9, 16 and 23,
8:30 pm, Berkeley Moving Arts, 2200 Parker, Berk.
\$3, PAS accepted, 548-6116

Lazaroff/Mulvihill: Judy Lazaroff and Col-
leen Mulvihill of the Margaret Jenkins Dance Studio
perform in concert, with guest appearances by
Andrea Hicks and Virginia Matthews (performing in
a work choreographed by Mulvihill to a live sound
score by Bruce Ackley and Jeff Dean), Fri/2-Sat/3,
8:30 pm, Margaret Jenkins Dance Studio, 1590
15th St., SF. \$3 or PAS plus 50¢, 863-7580

African Music & Dance Ensemble:
in a West African cultural performance, Fri/2, 9 pm,
La Pena, 3105 Shattuck, Berk. \$2.50, 849-2568

Mostly Women Moving: presents perfor-
mances based on contact improvisation, by
members Deborah Berg, PJ Flowers, John LeFan,
Freddie Long, Elizabeth Spicuzza, and Heidi Timm,
Fri/2-Sat/3, Mangrove Studio, 2840 Mariposa, SF.
plus Sun/11, Blake Street Theatre, 2019 Blake,
Berk., all performances at 8:30 pm, \$3 general
or PAS, 552-4190

Westwind: the international folk ensemble
presents music, song and dance from Yugoslavia,
France, Russia, Albania the US, and premieres
of new material from Mexico and Hungary, Sat/3,
8 pm, Memorial Auditorium, Civic Center, Rich-
mond, \$3, tickets available at Macy's, Capwell's,
the Emporium, for more information, call 468-5038

Nirkoda: the Israeli dance troupe performs in
concert, Sat/3, 8 pm, SFJCC, 3200 California, SF.
\$2.25 general, 346-6040

SF Ballet: continues performance of Program
3 of its 1979 repertory season, featuring "The
Mistletoe Bride" (world premiere), "Con Amore,"
"Stravinsky Pas de Deux" and "Songs of Mahler,"
Sat/3, 3 and 8:30 pm, Sun/4, 3 and 8 pm, and
Tues/6, 8:30 pm, War Memorial Opera House,
Van Ness at McAllister, SF. \$2-\$21, 431-1210

"Gli Insetti": Margaret Fisher and composer
Robert Hughes present the first public perfor-
mances of their new collaboration, based on the
writings of Jean Henri Fabre, 19th-century ento-
mologist, plus selections from Fisher's solo piece
"Splitting," Sat/3, 8:30 pm, 1750 Arch, Berk. \$3
general, \$2.50 student, \$2 seniors, reservations
advised, 841-0232

Hadarim: the Israeli Dance Theatre appears
on a program with Shula Kalir and David Tal,
plus mime Shmuel Livneh, in a benefit to help
rehabilitate victims of all Israeli wars, Sun/4, 7 pm,
M. Meyer Auditorium, Temple Emanuel, Arguello
at Lake, SF. \$5 general, \$3.50 students and sen-
iors, tickets at BASS, call TELETIX

"Coyote's Way": Byron Brown, a founding
member of Mangrove, in a solo performance
piece of "overtones in voice and movement,"
Sun/4 and Sun/11, 8:30 pm, Mangrove, 499 Ala-
bama, #120, SF. \$2.50 or PAS, 552-4190

Anzonini Del Puerto: Andalus gypsy fla-
menco dancer and singer in concert, Mon/5, 8 pm,
La Pena, 3105 Shattuck, Berk. \$3, 849-2568

Royal Winnipeg Ballet: the oldest ballet
company in Canada performs in concert, Tues/6-
Wed/7, 8 pm, Zellerbach Auditorium, UC Berk.,
\$7.50-\$9.50 general, \$6-\$7.50 student, 642-9988

Pirin: the 75-member Bulgarian National Folk
Dance Ensemble makes its only Bay Area appear-
ance, Thurs/8, 8 pm, Zellerbach Auditorium, UC
Berk., \$4.50-\$6.50 general, \$3-\$5 students,
642-9988

Assortment Dance/Theatre Co.:
in concert, Fri/9, 8:15 pm, College of San Mateo
Little Theatre, 1700 W. Hillsdale Rd., San Mateo,
\$3.50 general, \$2.50 students and seniors,
996-4872

"Spyrogyra": an evening of dance by Linda
Heine and Douglas Caldwell, with special guest
Ed Mock, Fri/9-Sat/10 and Fri/16-Sat/17, 8:30 pm,
Ed Mock Dance Studio, 32 Page, SF. \$3, 861-8583

Knapp/Meyers: Lynda Knapp/Terry Meyers
and Dancers present a studio concert, Fri/9-Sun/
11, 8:30 pm, Margaret Jenkins Dance Studio, 1590
continued next page

DANCE/ MIND & MATTER

continued from previous page

15th St., SF, \$3.50 general, \$2.50 students or PAS plus \$1

WORKSHOPS/CLASSES

Bharata Natyam: Karen Elliot, under the auspices of Asian Traditions, leads a workshop in the classical dance form of southern India, classes run Feb. 5 thru April 11, at Balasaraswathi School of Music and Dance, for registration and details, call 843-8501

Israeli Folk Dance for Adults: an eight-session weekly class, Tuesdays, 10-11:30 am, Peninsula Temple Shalom, 1655 Sebastian Dr., Burlingame, \$24 general, pre-registration required, 591-4438

Israeli Dancing: taught by Ben Ron, Shoshana Stein and Syra Dzarchuk, Sat/10, 8-9 pm, followed by open request dancing, SFJCC, 3200 California, SF, \$2.25 general, \$1.25 after 10 pm, 346-6040

Basic Modern Jazz: Bessie Marr instructs a class in "whole body" warm-ups and jazz movement, Weds., 6:30-8 pm, Feb. 7-March 28, UJCS, 2012 Pine, SF, for details leave message at 221-3333, ext. 349

Dancercise: Marian Dkamura leads a class in movement freedom and exercise, incorporating forms of dance and variations of "everyday" movements, Thurs., 6:30-8 pm, Feb. 8-March 29, for details leave message at 221-3333, ext. #349

Bob Rease: Mangrove member leads a workshop incorporating techniques from theater, dance, martial arts and athletics while exploring contact improvisation, sound and movement, Sat/3, 10 am-3:30 pm, \$10 pre-registration necessary, for further information call 552-4190.

DANCE PARTIES

Disco Soul Dance: for senior high school students, with music by DJs Robert Seacore and Richard Gary, Fri/9, 8 pm-midnight, Sunset Recreation Center, 28th Ave. at Lawton, SF, \$1.25, advance tickets only, 558-4268

Wednesday Afternoon Fever: Mikel and Marge of Dala-Disco teach the latest steps, as part of the "Great American Fool" exhibit, Wed/7, noon, Fine Arts Museums Downtown Center, Three Embarcadero Center, Podium Level, SF, free

Foday Musa Suso: with the Mandingo Griot Society Band, plays African rhythms for dancing, Sat/3, 8 pm, Center for World Music, Fort

Mason Bldg 312, Laquna at Marina, SF, \$3 general, \$2.50 students and seniors, or PAS, 848-9989

Disco Dance: with performances and lessons by Nikki Holmes and Chris Wiseman, Sat/3, 8 pm, Brotherhood Way Jewish Community Center, 655 Brotherhood Way, SF, 334-7474

Square Dance: Bob Black calls to music by the Arkansas Sheiks, Fri/2, 8 pm, Askenaz, 1317 San Pablo, Berk, \$2, 525-5054

Disco Dance: with prizes for the best boogiers & hustlers, Fri/9, 9 pm-1 am, Thoroughfare, Student Union, SFSU, 1600 Holloway, SF, 504 general, 469-2321

Mirasol: plays Caribbean Carnival music for dancing, Sat/3, 8 pm, Center for World Music, Fort Mason Bldg 312, Laguna at Marina, SF, \$3 general, \$2.50 student or PAS voucher

NOTE

Wanted Immediately: experienced grant writer needed for East Bay Dance Perspectives, a local dance company. For further information contact Mae Welter at 482-5820 or Karen Soroca at 482-4193 or leave message at 841-6500

* indicates general admission of \$1 or less. —CCShank



MIND & MATTER

"Hypnosis and Its Effect on Aging": a lecture by Dr. Leonard Elkind, followed by dancing, Fri/2, 8 pm, Treasure, 1738 9th Ave., SF, \$4, 655-9990

"To Live with Dignity—A Problem of the Aged": and "The Proud Years," two films on the elderly, Fri/2, 8 pm, Sanges Menia Center, 2358 Pine, SF, free, 922-5008

Childbirth at Home—How Safe Is It Really?: a lecture by Tonya Brooks, founder A.C.H.I., Fri/2, 7 pm, UC Extension, 55 Laguna, SF, \$2.55, 861-6992

* **Chinese Cooking Demonstration**

by chef Lur Foon of Empress of China restaurant, Sat/3, Mon/5, Wed/7, noon-1 pm, Macy's Cellar, Stockton at D'Farrell, SF, free, 393-3017

"Holistic Healing: Your Adventure in Consciousness": an educational program based on the Edgar Cayce Readings, Sat/3, 9:30 am-6 pm, University Center, USF, Golden Gate at Masonic, SF, \$17, 924-9300

*** Behind the Scene:** Fred Funk, museum taxidermist and Kathy Sherley, botanical exhibits preparator, show some of their work-in-progress and give a tour around the Wattis Hall exhibits, Sat/3, 1-3 pm, California Academy of Sciences, Golden Gate Park, SF, free of charge beyond usual entrance fee, 752-8268

Love—The Miracle Worker: a lecture by Robert Scheid, Sat/3, 7:30 pm, The Whole Life Center, 3437 Alma #28, Palo Alto, \$3, 493-0561

Community Service Seminar: sessions include speech construction, yoga, financial self-defense, community organization, inflation and toastmaster training, Sat/3, 8:30 am-4 pm, Merrill College, 12500 Campus Dr., Daki, \$12, includes tour workshops, continental breakfast, lunch and a registration kit, 841-5996

*** Smoking Cessation:** why it is difficult to stop smoking and motivational hint, Sat/3, 11 am, Sunset Medical Clinic, 2409 19th Ave., SF, free, 665-1200

Art Critique: a seminar with artist, instructor and curator, Anne Wilson, Sat/3, 10 am-1 pm, Pacific Basin School of Textile Arts, 1659 San Pablo, Berk, \$10, 526-9836

Healing Meditation of Music and Visualization: Dr. Claudio Narango, author and lecturer, leads participants through an awareness of the healing qualities of meditation based on music and visualization, Sat/3-Sun/4, 9 am-5 pm, Nyingma Institute, 1815 Hyland Pl., Berk, \$55 includes lunches, 843-6812

"Tantric Buddhist Symbolism": two videotapes of talks by Chogyam Trungpa Rinpoche, with periods of meditation and discussion, Sat/3, 9 am-6 pm, Dharmadhatu, 444 Potrero, SF, \$5, 863-6578

"Cosmic Evolution: How the Universe Turned Into You": a non-technical program on the latest developments of the universe and extraterrestrial life, Sat/3-Sun/4, 9 am-4:30 pm, Forum Bldg 12, Foothill College, 12345 El Monte Road, Los Altos Hills, \$18, 948-8590

"The Right to Be Me—Confronting Sex Role Expectations": a Women in Transition work-

shop, Sat/3, 9:30 am-4:30 pm, Berkeley Fellowship, 1616 Bonita, Berk, \$10-\$25, 841-4824

Increasing Your Peak Experiences: a workshop for women, with Belva Davis, Loretta Franklin, Marcia Martin, Barbara Mousalem, Dorothy Fadiman, Sat/3, 9:30 am-3 pm, Foothill College Appreciation Hall, 12345 El Monte Road, Los Altos Hills, \$25, 948-8590

"Suicide: The Preventable Death": a lecture-discussion program with Marv Miller, counselor and author on suicidology, Fri/2, 7-10 pm, Sat/3, 9 am-4 pm, 160 Kroeber Hall, UC Berk., \$45, 642-4111

"Lands of Allah: The Culture and Forms of Islam": a lecture program with Spiro Kostof, UC professor of architectural history, and others, Sat/3-Sun/4, 9 am-5 pm, 155 Dwinelle Hall, UC Berk., \$35 noncredit, \$50 credit, 642-4111

"China Today": a slide lecture on remote Chinese border areas and Peking, Shanghai and Canton, Sun/4 and Sat/10, 2:30 pm, James Moore Theatre, Oakland Museum, 1000 Oak, Oakl., \$2, 273-3401

*** Front Runners:** non-competitive jogging, Chain of Lakes run, Sun/4, 10 am, meet at North Windmill, Golden Gate Park, SF, free, 641-0250

Backgammon Tournament: sponsored by the Pacific Backgammon Association, novice, intermediate and advanced players welcome, cash prizes and Master Points awarded, Sun/4, registration begins at 11 am, Flamingo Bar and Grill, 747 Third St., SF, 543-3537

*** Career Workshop:** a four-week class to help individuals decide on new careers, changing careers and re-entry into the labor market, begins Mon/5, 7-9 pm, Manna Middle School, 3500 Fillmore, SF, free, for interview appointments, call 931-3595

"The Spiritual Self As Source in a Relationship": a lecture by Bruce Dennis, Ph.D., Tues/6, 8 pm, SF Jewish Community Center, 3200 California, SF, \$2.50, 346-6040

Women As a Formative Force in Religion: a 10-week class for men and women, with Marie McDonough, begins Tues/6, 10 am-1 pm or Thurs/8, 7-10 pm, Seventh Avenue Presbyterian Church, 1329 7th Ave., SF, \$40, pre-registration required, 989-6097

How to Do Your Own Taxes: a lecture and demonstration by Len Smith, MBA tax consultant, bring your tax form and questions, Tues/6, 8 pm, The Network Coffeehouse, 1036 Bush, SF, \$2, 989-6097

*** Electric Automobiles:** Bill Marquardt presents an illustrated lecture on the construction of an electrified Volkswagen, Tues/6, 7:30 pm, Lowell High School, 1101 Eucahyplus Drive, SF, free, 586-6987

Holistic Physics: a lecture by David Finkelstein, PhD, Yeshiva University professor of mathematics and natural sciences, Wed/7, 7:30 pm, Hall of Flowers, Golden Gate Park, 9th Ave at Lincoln Way, SF, \$3, 864-2575

*** "Darkness at Noon":** a review of eclipses, Wed/7, noon, Campus Space Theatre, Physical Science Bldg., SFSU, 1600 Holloway, SF, free, 469-1667

*** Overcoming Parental Influences:** a lecture by psychologists, Wed/7, 7:30 pm, Quadrinity Center, 1005 Sansome, SF, free, 397-0466

*** Visiting Artists Lecture:** Los Angeles conceptual artist Alexis Smith offers a slide lecture of her work, Wed/7, 7:30 pm, SF Art Institute, 800 Chestnut, SF, free, 771-7020

*** Health Tips for Travelers:** a community health education lecture, Tues/7, Lincoln Park Presbyterian Church, 417 31st Ave., SF, free, 666-3022

*** Gardening Classes:** three classes "Growing Indoor Plants," begins Wed/7, 7-9 pm, Marina Junior High, 3500 Fillmore, SF, "Garden Skills," begins Thurs/8, 9 am-noon, Community Gardens Greenhouse, Laguna Honda Hospital, SF, "Vegetable Gardening Workshop," begins Sat/10, 9 am-noon, Community Gardens Greenhouse, Laguna Honda Hospital, SF, free, 842-2003

*** "The Human Brain":** a film on how the computer can be useful in studying the structure of the human brain, Thurs/8, 7:30 pm, 2000 Life Sciences Bldg., UC Berk., free, 642-3734

"China: Yesterday and Today": Alison Stilwell Cameron and Nancy Stilwell Easterbrook, daughters of General Joseph Stilwell, lecture and show slides of the China of yesterday and today, Thurs/8, 8 pm, Diney Hall, College of Marin, Kentfield, \$3.50, 485-9385

Care of the Newborn: a workshop, Thurs/8, 2 pm, SF Women's Health Center, 3789 24th St., SF, \$2, 282-6999

*** "Health":** Ann Chandler and Willie Marshall discuss consumer participation in health programs, Thurs/8, 7:30 pm, 145 Dwinelle Hall, UC Berk., free, 642-6692

"The Challenge of Eclecticism—In Architecture": a lecture by Charles Moore, continued next page

DANCE

JANICE ROSS

BLANKMAN AND GRUEN: SAME VOCABULARY, DIFFERENT STYLE

NAOMI GRUEN & LIVIA BLANKMAN at Margaret Jenkins Dance Studio, 1590 15th St., SF, Jan. 19

During their joint concerts earlier this month at the Jenkins studio, Livia Blankman and Naomi Gruen each presented two of their own works and performed in "GO-NO-GO," a duet choreographed for them by Margaret Jenkins. Although Blankman explains that formally there is no Blankman-Gruen company, the steady core of five to seven dancers who study with them and perform in their works are beginning to bear their imprint.

Gruen's and Blankman's movement vocabularies come from the same functional mix of modern dance styles (Limon, Cunningham, Graham and ballet), but their distinctiveness is apparent in the way they choose to put these movements together. In Gruen's new solo, "Pass On Part I," she fractures

her phrases, intentionally breaking up a pattern of activity with abrupt walks. Gruen's contrast to Blankman, who favors stretched out, continuous phrases, is apparent in something as simple as the gesture of extending a leg. In "Pass On Part I," instead of just stretching her limbs smoothly out into the attenuated line of an arabesque, Gruen snaps one arm forward before folding it back. Blankman, on the other hand, luxuriates in the slow waving of her body, as she pauses on one leg and tilts toward the ground like a swaying weather vane. Her movement suggests an endlessness, in contrast to Gruen's constant sense of arrival.

At times, Gruen seems to assume other creatures' manners and bearing as she dances. In "Pass On Part I" she suddenly breaks into frenzied foot-shaking, like an animal trying to free itself from a trap. Doug Skinner's commissioned score for piano and violin provides a com-

plementary background of sparse, tenuously drawn-out notes. Gruen is a strong dancer, but the stop-and-go nature of her choreography demands tremendous amounts of her energy. Each time she stops and begins again, she must build our interest and her momentum all over again. If she made more deliberate use of this stop-and-go patterning, it would work to her and her dances' advantage. Instead, it is now Gruen's dancing that we watch more than her choreography.

In "Pass On Part II" this winding up and down of energy is more masked, because the various starting and ending points of the five dancers who perform it are staggered. The contact between the silver-suited dancers in "Part II" is sportive. In their running, jumping collisions they assist rather than lift one another, as if in deference to their equality as performers.

Blankman's "Centre Round," like her earlier "Crosscurrent," pumps a continuous current of movement out of Lary Graber's jazzy score. Dressed in black pants and tops, the four dancers in "Centre Round" attack the performing space with big circling leaps that provide visual and physical bridges between the sections of the dance. As in "Crosscurrent," the performers in "Centre Round" are independent yet related. Even in moments of silence there is a breath and a catch as they hook into the

next phrase, like skilled high-wire artists swinging from one trapeze to the next.

The Dominico Scarlatti score that accompanies "Crosscurrent" and the Graber score in "Centre Round" are both aurally dense compositions, and Blankman nicely reflects their sense of attack and suspension in her movement designs. Compared to "Crosscurrent," however, "Centre Round" still looks too loose in parts, as if it hasn't yet settled down to the proper tightness and density.

Whereas Gruen's works build on their discontinuity, Blankman's reveal themselves gradually, like a brass rubbing. Watching the diminutive Blankman perform "Crosscurrent," one begins to appreciate just how much an extension of her own style her choreography is. In a way that none of her dancers can approximate, Blankman is able to actually suspend a motion—like the series of arching leaps backwards she performs in "Crosscurrent"—until she hangs weightless in mid-air.

"GO-NO-GO," a work Blankman and Gruen commissioned from Margaret Jenkins, bears the trademarks of all three. As in several of Jenkins' recent dances, the discontinuity of layers of language and gesture is of primary concern. Dressed in brown stretch pants and colored tops, Blankman and Gruen begin "GO-NO-GO" by moving independently, ignoring the fact that they

share the same stage. Halfway through the dance, they meet in a downstage corner and for the first time acknowledge one another.

Gruen busies herself by removing a pair of imaginary gloves, while Blankman stands beside her distractedly shaping her hands into small fists. As both begin touching various parts of their bodies, Blankman recites a list of facial expressions, all the while keeping her own features neutral. Later, Gruen crosses the space in an awkwardly fractured, limping rond de jambe. As she does so, she calls out prepositions, beginning with the word "among."

In using words and gestures in this discontinuous manner, Jenkins seems to suggest that associative sights and sounds might be bled of their meanings in the same way real life actions were by task-performance choreography in the early Sixties. Blankman's words take the place of her actions, and Gruen's comment on hers. Despite its clear identity as a Jenkins dance, "GO-NO-GO" is very much about Blankman and Gruen and their personal manners of moving.

For a concert shared by two performers, Gruen's and Blankman's evening was remarkably cohesive. Only the general costumes of shapeless tops and trousers fell short. The formlessness of this attire only muddled the dancers' lines and made them appear sloppy rather than casual.

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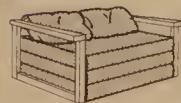
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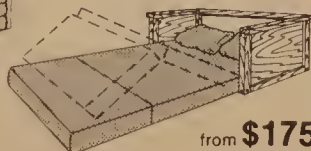
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BOOKS & WRITERS

continued from previous page

FAIA, architect, professor and head of architecture Urban Design Program, UCLA. Thurs/8, 8 pm SF Museum of Modern Art, Van Ness at McAllister SF \$4 863-8800

Heart Art: rubber stamp your own valentine message on a limited edition silk screen heart by Artist Jack Loo. Thurs/8 noon Fine Arts Museums of SF, Downtown Center Three Embarcadero Center Sacramento at Front SF \$2 434-1407

NOTE

Studio One: classes in arts and crafts begin February 5 under the auspices of the Office of Oakland Parks and Recreation Department Studio One 365 45th St., Oakl 655-4767

* indicates general admission of \$1 or less.
—Harriet Salley

B

BOOKS & WRITERS

READINGS

* Sagan/Hewitt: Poetry at Cody's presents Cassandra Sagan and Christopher Hewitt reading from their work. Wed/31, 8 pm, Cody's Books, 2454 Telegraph Berk \$1 donation, 845-7852

* Susan Efros: the author of "Walking Vanilla" reads from her work and signs books. Thurs/1 8 pm Cody's Books, 2454 Telegraph Berk free, 845-7852

Benefit Reading: for the Women Writers Union features readings by Hope Hayes, Peggy Ruse, Peggy Landsman and Susan Dambroff. Fri/2 7:30 pm Noe Valley Ministry, 1021 Sanchez, SF, \$1.50 donation, call in advance for childcare, 548-2552

* Reed, et al.: Ishmael Reed, Robert Callahan, Victor Cruz, Geraldine Kudaka and Wendy Rose read their poetry. Fri/2, 8 pm, Alumni House UC Berk free

* Arlene Stone: artist-in-residence at Montalvo, reads her poetry accompanied by Peter Tommerup on dulcimer at a reception for the current fine arts poster exhibition (Feb. 1-25). Sun/4, 4-6 pm, Montalvo Center for the Arts, Saratoga, free, (408) 867-3421

* Poetry at Intersection: presents Beverly Dahlen and Frances Jaffer reading from their work. Sun/4, 8 pm, Intersection, 756 Union SF, donation 397-6061

Paley/Doctorow: Grace Paley and E. L. Doctorow read from their work, in a program sponsored by Farallones Institute and the Conservation of Natural Resources student organization, Mon/5, 8 pm, Wheeler Auditorium, UC Berk, \$4, for more information call 525-1150 (Farallones Institute)

* Whale Tales—Faci, Fiction & Song: Bob Schwendinger performs in a program sponsored by the Oceanic Society. Wed/7, 7:30 pm, Fort Mason Bldg 312, Marina at Laguna SF, free, 441-4085

Poetry Southern Style: Blues, Streets, Streams & Rivers, poetry reading by Darryl Gauft and Luisah Teish, Thurs/8, 8 pm, La Pena, 3105 Shattuck, Berk \$1.50, 849-2568

Open Reading: a weekly poetry platform. Mon/5, 7:30 pm International Cafe 2516 Telegraph, Berk 841-9070

* McClure/Rothenberg: Joanna McClure and Jerome Rothenberg read from their poetry. Thurs/8, 7:30 pm, Meyer Library, California College of Arts & Crafts, Broadway at College Oakl free 653-8118

Ntozake Shange: author of "For Colored Girls" (see Theater) appears with keyboardist Mary Watkins in two evenings of prose, poetry and music, with sign language interpretation. Fri/9 (especially for women) and Sat/10 8:30 pm, Oakland Auditorium, 10 10th St., Oakl, \$5 general, \$2.50 for disabled and ages 16 and under and 60 and over wheelchair accessible, childcare provided, tickets at BASS and at women's stores.

* Lew/Leider: Poetry at Cody's presents Alan Lew and Emily Leider reading from their work. Wed/7 8 pm, Cody's Books, 2454 Telegraph, Berk \$1 donation, 845-7852

Music/Poetry: The Solar Cavern performs music and sound poetry and chants (Afro-Caribbean, Spanish, English and French). Fri/9, 8 pm, Network Coffeehouse 1036 Bush, SF, \$1.50, 989-6097

* Storytelling: Beatrice Bowles and young local storytellers celebrate the Year of the Child. Sat/10, 11 am, Fort Mason Bldg 312 Laguna at Marina SF 754 441-5705

LECTURES/WORKSHOPS

Poetry Workshop: Alan Soldofsky, author of "Kenora Station" leads an extended workshop, Feb. 5-June 11, at Cody's Books, 2454 Telegraph, Berk. For tuition and registration information, call 845-3097 or 654-7149 or sign up at Cody's

Writing Workshop: David Fisher, author of four collections of prose and verse and winner

SPACE AS SUPPORT — PART I at the University Art Museum, Berkeley, through Feb. 18.

Who would have imagined that the world-weary Seventies—a decade when many of the same lapels which once sported "Free the Chicago 7" buttons are now emblazoned with the Yves Saint-Laurent monogram—would end with a flurry of political art making? Locally, there's a collective bating of breath in anticipation of the March premiere of Judy Chicago's *The Dinner Party*. (This may have to do with the fact that the show has been five years in the making and its opening twice postponed.) Feminist Chicago's enormous tableau rejects the entrenched, male-dominated version of art history—"The Gospel According to St. Janson." History must be revised, Chicago believes, as the suppressed and forgotten memories of creative women of the past are exhumed.

Meanwhile, at Berkeley's University Art Museum (UAM), Parisian artist Daniel Buren's installation takes aim at traditionalist dogma about art and art museums. Instead of questioning, Chicago-style, the validity of who is officially included among the ranks of art makers of the past—a classic strategy of the disenfranchised—he rejects most art making of the present. "I myself am against art," he told me. "Or rather, I am against the making of art objects."

Buren is the first of four artists exhibiting sequentially in the *Space as Support* show. (The other three are Carl Andre, Robert Irwin and Maria Nordman.) Each was commissioned to design an "installation," a unique work directly in-

spired by—and inseparable from—its UAM site. The extravagantly peculiar physical structure of the UAM dictates that unusual artistic responses to this behemoth of a building are likely to be the order of the exhibition.

Mario Ciampi's monolithic poured-concrete structure is the largest university museum in the world. Its low-profile, bunkerlike facade conceals a cavernous interior that is a three-dimensional maze of craggy edges and angles. Two features characterize the building's interior: a set of six galleries projecting balcony-fashion into the central space and horizontally truncating it at dramatically varied heights, and a series of ramps that zig-zag between the lobby and upper- and lower-level galleries.

The challenge of manipulating this gargantuan space must, for any artist, be comparable to the thrill a mountaineer feels when assaulting Everest. Buren's installation defines and underlines the building's architectural skeleton and connecting tissue. He affixed machine-made blue-and-white-striped paper to the two major architectural elements of the interior: the railings of all the ramps, including those of the adjoining

terrace, and the six structural axes of the building, which support the six floating galleries. Given the layout of the museum, these axes are both interrupted by nonstructural architectural elements and totally hidden. Following Buren's broken line we learn that the axes do not converge on a single point, which suggests one reason why feelings of dislocation and disorientation are so widely experienced in the museum. Buren's typical axis line may jump 20 feet from the ceiling of one gallery to the floor of the gallery below. It may be read as a line from only a single spot in the museum. There is this lively, flickering quality about the installation in general. The axis lines and the undulating ribbon of color on the railing change every time the viewer moves.

Machine-made paper glued onto the museum building may sound a trifle minimal and more than a trifle off-putting. To be sure, this is exactly the type of heady, conceptual exhibition that tends to enrapture critics and artists, while the uninitiated viewer may feel that once again the emperor has acquired a new wardrobe. Nevertheless, there is considerable beauty in evidence—in Buren's concept and visually in the installation's

ART ROBERT ATKINS

POLITICAL ART MAKING— NEUTRALIZING STYLE AND BEAUTY

KIDSTUFF/RADIO

of the William Carlos Williams Award for 1978, instructs an eight-week course, beginners especially welcome, starts Mon/5, details 922-9028

★ **Joseph Kraft:** the syndicated newspaper columnist gives three lectures on "The Message of the Media" Thurs/1, "From Neutral to Adversary" Tues/6, "From Critics' Box to Center Stage" Thurs/8, "Towards a Higher Criticism" All lectures at 4 pm, Wheeler Auditorium, UC Berk., free

★ **"The Writer and Political Commitment":** Sarah Lawrence College Writers' Conference, featuring participation by E. L. Doctorow (chairman), Diane Johnson, Leonard Michaels, Grace Paley and Alice Walker, Sat/3, 12:30 pm, Center for World Music, Fort Mason Bldg. 312, Laguna at Marina, SF. \$15, 474-0701

★ **"Roses of Song & Story":** The Old Garden Rose Society presents a discussion of mythology, songs and stories related to old-fashioned roses, Sun/4, noon-5 pm, Fort Mason Bldg. 312 Laguna at Marina, SF, free, 863-7243

★ **"Moving Feminism into the Mainstream":** Charlotte Bunch, feminist theorist and writer and editor of "Quest," a feminist quarterly, lectures, sponsored by the Center for Women and Religion, Mon/5, 7:30 pm, d'Autremont Hall, Pacific School of Religion, 1798 Scenic Ave., Berk. free, childcare by advance notice, 841-9811

★ **Dorothy Bryant:** author of "Miss Giardini" and other works speaks on "Writing a Novel," Thurs/8, 7:30 pm, Commission Room, Main Library, Civic Center, SF, free

★ **Want to Write? Fly a Kite:** International Women's Writing Guild holds its sixth conference, Feb. 9-12, featuring workshops and kite-flying. \$132 covers cost of complete program, including two nights and six meals, \$35 for Feb. 12 Enrollment limited to 100. Kite masters are

Dinesh Bahadure and Frances A. Weaver. For complete details contact Hannelore Hahn of IWWG, (212) 737-7536, or Ann McLaughlin, (415) 854-3550

★ Indicates general admission of \$1 or less.
—CCShank

K

KIDSTUFF

★ **Collage Making:** come help make a picture showing the history of the black man in America, Fri/2, 4 pm, Waden Library, 5705 Third St., SF, free, 468-1323

★ **Sit-In Concert:** come sit with the orchestra during a performance, afterwards, "Show and Tell" to acquaint children with all of the instruments, Sat/3, Adaline E. Kent Middle School, Kentfield, time schedule with tickets, \$3, Marin Symphony Association, P.O. Box 127, San Rafael

★ **"Peter and the Wolf":** a multi-media presentation of Prokofiev's music, features members of the Berkeley Promenade Orchestra, Sun/4, 2 and 3:30 pm, Lawrence Hall of Science, UC Berk., \$1.50 adults, 75¢ children 7-12 years, 642-5132

★ Indicates general admission of \$1 or less.
—Harriet Salley

R

RADIO

FRIDAY/2

★ **Woman-Made Music:** "Olivia Records," with Ginny Berson, Meg Christian and Teresa Tull, Olivia Collective members, 10:30 am and 9:30 pm, KALW 91.7 FM

★ **The Advantages of Aging:** discussed by opera star Robert Merrill and Dr. Erdman Tolmore, senior fellow at the Duke Center for the Study of Aging, 12:30 pm, KOED 88.5 FM

★ **Jazz Revisted:** "Big Band Boogie," boogie woogie as played by the bands of Count Basie, Gene Krupa, Andy Kirk and Benny Carter, 5 pm, KOED 88.5 FM

★ **Basketball:** Golden State Warriors vs Indiana in Indiana, 5 pm, KNBR 680 AM

★ **Ski Line:** updates on the latest ski conditions from Charlie Coane, ski reporter, 5:09 and 7:36 pm, KCBS 740 AM

★ **Adventures in Good Music:** features first of two special all-Mendelssohn programs, concentrating today on his lyrical output, 7 pm, KOED 88.5 FM

continued next page

The corollary is that moving his work means removing its intended context and meaning. For Buren, context is content. The UAM piece is the most site-specific of any Buren installation I've seen—far more so than the piece he created last year for the San Francisco Museum of Modern Art's *Europe in the Seventies* show. For that exhibition he lined the building's elevators and street-facing glass doors with stripes. The work was situated mostly outside the museum proper and raised the provocative question: "Is anything that enters this building art?" The site-specificity of this installation involved taking into account such factors as the relevance of this question to a museum specializing in 20th century art, which often corresponds not at all with people's ideas about what art ought to look like and the physical layout of the museum itself. The same question might be raised by Buren at another location, although the installation would certainly look quite different.

The absurdity of museum architecture is the real subject of the UAM piece. Like the Guggenheim Museum and the Centre Pompidou (the Beaubourg) in Paris, the UAM has been criticized as a building totally ill suited to the exhibition of art. Only rarely can an art object compete with this overwhelmingly aggressive museum object. Buren's installation articulates the building's visual and structural confusion. It also alleviates some of the chaos by unifying related architectural elements. Ironically, Buren's work, too, finally succumbs to the building's mammoth presence: his installation is a celebration of the UAM as sculptural environment. ■



The context is the content in Daniel Buren's installation—blue-and-white-striped paper affixed to the railings and structural axes of the museum.

exposure of the UAM as a complex and rhythmical piece of architectural art. This beauty, however, is almost unintentional. It relates minimally to the aesthetic qualities of the stripes, partly to Buren's expert placement of them on the building and mainly to the building itself. Buren is, in fact, no longer interested in beauty. Since 1965 he has tried to eliminate all consideration of style and beauty from his work by using only cloth or paper imprinted with the same 8.7-centimeter-wide blue and white stripes.

Neutralize style and beauty—the visuals—and what do you have left? The content. The

meaning of Buren's work, however, cannot be entirely clear to the viewer who sees only this show, or any single Buren exhibition. In addition to Buren's striped-paper medium mania, it's important to note that he creates only installations—never portable, marketable objects like paintings or sculptures. "I make something specifically for a place," he explained. "When I say place, of course, that is related to a physical thing, but it's never only the physicality of the place. It has to do with the spirit of the place. If it's a museum, then the spirit of the collection, the building and the people I work with in that museum."



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The Center For Vision Improvement will sponsor a complimentary Orthokeratology screening.

Orthokeratology provides corrective eye care through the therapeutic use of contact lenses. In the sense that teeth may be normalized by the use of braces in dentistry, structural irregularities of the eye can now be reduced or eliminated by the use of specially designed contact lenses. With the new computer eye analysis instrumentation, it is now possible for many people, through Orthokeratology to improve their vision from 20/200 to 20/20 in less than 6 months.

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MIND & MATTER/FILMS

continued from previous page

SF Symphony Orchestra Live: performs Mozart's "Haffner, Symphony #35 in D K 385," Henze's "Il Valtino Raddoppiata, Violin Concerto #3," and Schumann's "Symphony #4 in D Op 120" with violinist Stuart Canin, conducted by Bernhard Klee, 8:30 pm, KKHI 95.7 FM and 1550 AM.

Musica Helvetica: Swiss music contemporary, jazz and folk from the Swiss Broadcasting Corporation, 11:30 pm, KALW 91.7 FM.

SATURDAY/3

The Changing Population: Mexican-Americans in California and the Southwest: a documentary that investigates rapidly expanding Mexican-American population and resulting conflicts and tensions between Spanish-speaking and English-speaking citizens 9 am, KOED 88.5 FM.

Metropolitan Opera Live: features Massenet's "Werther" performed by soloists Regine Crespin, Kathleen Battle, Alfredo Kraus, Lenus Carlson and Andrew Foldi, conducted by Richard Bonynge, 11 am, KKHI 95.7 FM and 1550 AM.

SF State: Artist Series features Laszlo Varga, cellist and Sylvia Jenkins, piano, performing an all Brahms selection of sonatas for piano and cello, 1 pm, KOED 88.5 FM.

Basketball: Cal vs Arizona State, 5:50 pm, KCBS 740 AM.

Reliving Past Lives: Psychologist and author Helen Wambach speaks to the relevance of former lives to our present life based on the evidence she has accumulated from over 1000 past-life recalls under hypnotic regression, 8-10 pm, KOED 88.5 FM.

Basketball: USC Dons vs Seattle in Seattle, Washington, 8 pm, KNBR 680 AM.

Jazz Alive! Ernie Carson All Stars, Hot Frogs Jumping Jazz Band, The Dixieland Saints and The

Dick Cary All Stars, 8:05 pm and Fri at 3 pm, KALW 91.7 FM.

Folk Festival U.S.A.: The Bread and Roses Festival of Music, recorded at UC Berkeley campus, 10 pm, KOED 88.5 FM.

SUNDAY/4

Sunday at the Opera: with host John Roszak features Verdi's "Macbeth," performed by Leonard Warren, Leonie Rysanek, Carlo Bergonzi, the Metropolitan Orchestra and Chorus, conducted by Leinsdorf, 10 am, KOED 88.5 FM.

Symphony Night Fever: Sir Georg Solti conducts the Chicago Symphony Orchestra in "Music From Russia," includes Mussorgsky's "Prelude to Khovantchina," Prokofiev's "Symphony #1 in D Major, Op. 25," and Shostakovich's "Symphony #1, Op. 10, stereosimulcast with Channel 9, 8 pm, KOED 88.5 FM.

What's New in Learning?: Memory whiz, UCLA instructor Arthur Bornstein, who can repeat a 100-digit number after glancing at it on a blackboard, tells how he has taught more than 385,000 people to memorize facts and figures effectively, 8:25 pm, KCBS 740 AM.

LiveWire Show: features two members of Jefferson Starship, Ainsley Dunbar and Paul Kantner, discussing the new band, plus the rock group, Japan, 9-10 pm, KJSO 92.3 FM.

3 Jewels in the Lotus: "A Day with Ram Dass, Jack Schwarz and Patricia Sun," during Feb. Voices and Visions presents the entire program in 4 parts as it occurred on Nov. 18, 1978, at Masonic Auditorium in SF before an audience of more than 3000 people. Tonight's program is Part 1, Ram Dass, 9-11 pm, KALW 91.7 FM.

Sunday Night Opera: features Donizetti's "Lucia di Lammermoor," performed by soloists Montserrat Caballe, Shirley Verrett, Alfredo Kraus and Ezio Flagello, with the RCA Italiana Opera Orchestra

and Chorus, conducted by Jonel Perlea, 9 pm, KKHI 95.7 FM and 1550 AM.

Best of the Musicals: "Leave it to Jane" with George Segal, 11 pm, KALW 91.7 FM.

MONDAY/5

Final Draft: "Cello, Typewriter, Ironing Board, three women, an amateur cellist," a first-day secretary and a woman "in between jobs" try to get ahead in the world in stories by Rod Smith, Lida Brinckmann Smith and Leslie Brody, 9:30 am and 7 pm, KALW 91.7 FM.

Earplay: presents "Absent Friends," a comedy of manners develops as a reunion of old friends deteriorates into an unwanted encounter session, by Alan Ayckbourn, 1 pm and Wed at 10 pm, KALW 91.7 FM.

Search for Mental Health: features "Coping with Infidelity" with Mary Ann Bartusis, M.D., 4:30 pm, KOED 88.5 FM.

TUESDAY/6

Adventures in Good Music: Karl Haas with his overview of technological milestones in recordings from the early 78 rpm to latest computerized approach to recording, 9:05 am and 7 pm, KOED 88.5 FM.

The Goon Show: "The Six Ingots of Leadenhall Street," starring Peter Sellers, Harry Secombe and Spike Milligan, 12:30 pm, KALW 91.7 FM.

Henry Der: Executive Director of Chinese for Affirmative Action of SF discusses voting hassles and police officers' discrimination, 1 pm, KCBS 740 AM.

Special of the Week: SF Conservatory of Music Chamber Players perform works of Beethoven, Debussy, Schumann and Mozart, 10 pm, KOED 88.5 FM.

WEDNESDAY/7

The World and Great Decisions: features views on major foreign policy issues of four overseas correspondents for the Washington Post, 2:30 pm, KOED 88.5 FM.

Basketball: Golden State Warriors vs Los Angeles in Oakland, 7:30 pm, KNBR 680 AM.

Earplay Doublebill: features "Stuffings," a lively comedy by James Prideaux, plus "I Hope I Never Get to Monmouth," by Kaye Kynion, portrays a classic casualty of American business, 8 pm, KOED 88.5 FM.

William Shakespeare: "A Portrait in Sound," an NPR special two-hour tapestry of the life of Shakespeare, 9 pm, KOED 88.5 FM.

THURSDAY/8

Dianne Feinstein: SF mayor, live with listener call-in, 2 pm, KCBS 740 AM.

Ski Line: Charlie Coane reports on latest ski conditions in the Sierras, 5:09 and 7:36 pm, KCBS 740 AM.

Grand Piano: features Klaus Hellwig in an all Beethoven program, 8 pm, KOED 88.5 FM.

Looking for Laughs in SF: Alex Adams talks with entertainer Mark McCollum, 9:30 pm and Fri at 9 am, KALW 91.7 FM.

—Fiona Mackenzie

in a high camp comedy of misinformation that stars the Diggers and the Grateful Dead, plus lots of other folks that made it happen. **THE BEATLES' MAGICAL MYSTERY TOUR** (1967), with flower power shorts, **TOMPKINS PARK** (1967), **JEFFERSON AIRPLANE**, and **JOHN HANDY**, in Stern Grove's first jazz concert, 8 pm, Sun/4. "Free Open-Screening" for local filmmakers working in 16mm who are interested in showing their work to the public, 8 pm, Tues/6, 7:56 Union, SF. \$2 adults, \$1 children, 397-6061.

★ **LA PENA:** "Benefit for the California Health Action Coalition and the East Bay Socialist School," features **SONG OF THE CANARY**, a film about industrial illness in America, followed by a panel discussion on industrial illness, 8 pm, Sun/4. **FINALLY GOT THE NEWS** (1970), U.S. workers' view of conditions in Detroit's auto factories and role of blacks in U.S. economy, plus **ON THE BATTLEFIELD** (1972), a documentary of racial hatred erupting when blacks organize and voice their demands, 8:30 pm, Tues/6. **BLACK ORPHEUS** (1960, Brazil) retells the legend of Orpheus and Eurydice in modern setting, 8:30 pm, Fri/9, 3105 Shattuck, Berk. \$2, 849-2568.

★ **LAWRENCE HALL OF SCIENCE: THE INCREDIBLE FLIGHT OF THE SNOW GEESE**, follows the birds on their 2500 mile migration from the Arctic to the Gulf Coast of Texas, plus **FEEDING HABITS OF FOREST BIRDS**, the hummingbird siphoning nectar, the evening grosbeak cracking seeds and the hawk eating a mouse illustrate the variety of foods utilized by birds, 11 am, 1 and 3 pm, Sat/3-Sun/4. UC Berk. \$1.50 adults, 75¢ students and seniors, 50¢ children ages 3-7, free to UC students, members and children under age 3, 642-5132.

★ **NOE VALLEY CINEMA: A BRIEF VACATION** (Vittorio De Sica, 1973, Italian with English subtitles), with Florinda Bolkan, plus **REENTRY** (Barbara Nelson), 8 pm, Fri/2, "Commemorating John Steinbeck," features **THE RED PONY** (Lewis Milestone, 1949), with Robert Mitchum and Myrna Loy, plus **FLIGHT** (John Steinbeck), 8 pm, Fri/9, James Lick Auditorium, 25th St and Noe, SF, \$1.50 general, \$1 members, 75¢ children ages 14 and under, 282-5354.

★ **OAKLAND MUSEUM:** Black Filmmakers Hall of Fame, Inc. presents selected films from its annual competition, plus discussion and lecture by Dr. Carol Ward of Laney College, 2 pm, Sun/4. Lecture Hall, 1000 Oak Qakt, free, 273-3401.

★ **OAKLAND PUBLIC LIBRARY:** "Captured Films for the Deaf," features **YOU'LL LIKE MY MOTHER**, 2:30 pm, Sat/3, West Auditorium for the Main Library, 125 14th St., Oakl., free, 273-3281.

PACIFIC FILM ARCHIVE: "Rare Classics of German Expressionist Cinema," features **JOURNEY INTO THE NIGHT (GANG IN DIE NACHT)** (F. W. Murnau, 1920, German titles with English synopsis or live translation provided), with Ota Fomss, Erna Morena and Conrad Veidt, 6 pm, "Before Neo-Realism, Italian Cinema 1929-1944," features **LA SIGNORA DI TUTTI** (Max Ophüls, 1934, in Italian with detailed English synopsis provided), with Isa Miranda, Memo Benassi and Tatiana Pavlova, 7:30 pm, free admission, plus **TERESA VENERDI (TERESA FRIDAY)** (Vittorio De Sica, 1941, English titles), with Adriana Benetti, Irasema Dillan, Vittorio De Sica and Anna Magnani, 9:40 pm, Fri/2.

THE SPIDERS (Fritz Lang, 1919, English intertitles), with Carl de Vogy, Ressel Orla and Lil Dagover, 4:30 pm, \$1.50 admission, **QUEEN BEE (JOBACH)** (Kon Ichikawa, 1978, English titles), with Koji Ishizaka, Keiko Kishi, Miko Takamine, Yoko Tsukasa and Tatsuya Nakadai, 7 and 9:30 pm, Sat/3.

"Two Films by Masahiro Shinoda," features **ORIN (HANARE GOZE ORIN)** (1978, English titles), with Shima Awashta and Yoshio Harada, 4 and 7:55 pm, plus **THE SCANDALOUS ADVENTURES OF BURAIAK** (1970, English titles), with Tatsuya Nakadai, 6 and 9:55 pm, Sun/4.

"Rare Classics of German Expressionism," features **LUCEZIA BORGIA** (Richard Oswald, 1922, German intertitles with English synopsis or live translation provided), with Liane Haid, Conrad Veidt, Albert Basserman, Heinrich George, Wilhelm Dieterle and Paul Wegener, 6 pm, "Images of Blacks on Film," features **NO WAY OUT** (Joseph Mankiewicz, 1950), with Richard Widmark, Sidney Poitier, Linda Darnell and Ossie Davis, 7:30 pm, plus **KILLED THE FAMILY AND WENT TO THE MOVIES** (Julio Breziane, 1970, Brazil, English titles), 9:30 pm, Mon/5.

"Before Neo-Realism, Italian Cinema 1929-1944," features lecture by Adriano Apra "The Unknown Italian Cinema," 7:30 pm, free admission, plus **PAPA'S LITTLE RASCAL (IL BIRICHINO DI PAPA)** (Raffaello Matarazzo, 1943, Italian with English synopsis provided), with Chiaretta Gelli, Armando Falconi and Dina Galli, 9 pm, Tues/6.

DREAMSPEAKER (Claude Jutra, 1977), with Ian Tracey, George Chutei and Jacques Hubert, 5 pm, free admission, "Before Neo-Realism, Italian Cinema 1929-1944," features **FIGARO'S GREAT DAY (Figaro e La Sua Gran Giomata)** (Mario Camerini, 1931, English titles), with Gianfranco Giachetti, Leda Gloria and Maurizio d'Ancora, 7:30 pm, plus **DEPARTMENT STORES** (Grandi Magazzini, 1939, in Italian with English synopsis provided), with Vittorio De Sica, Assia Noris and Lusiella Beghi, 9:30 pm, Wed/7.

"The Films of Sergei Eisenstein," features **BEZHIN MEADOW** (1935, in Russian with live English translation), with E. Vitka and Boris Zakhava, plus **TIME IN THE SUN** (1939, English narration), 5 pm, \$1.50 admission, "Two French Classics," features **A MAN ESCAPED** (Robert Bresson, 1956, English titles), with Francois Leterrier and Charles LeCianche, 7 and 10:30 pm, plus **THOMAS THE IMPOSTER** (Georges Franju, 1965, English titles), with Emmanuelle Riva, Fabrice Rouleau and Jean Servais, 8:50 pm, Thurs/8.

2621 Durant, Berk. \$2.50 double feature, \$2 single feature, \$1 matinee (unless indicated otherwise) 642-1412.

"Classics of German Expressionism," features **TORGUS** (Janns Kobe, 1921, silent with German intertitles, synopsis or live English translation provided), with Eugen Klopfer, Hermine Strassmann-Witt and Adele Sandrock, 6 pm, Before Neo-Realism, Italian Cinema 1929-1944," features **MEN OF THE DEPTHS (Uomini Sul Fondo)** (Francesco De Robertis, 1941, in Italian with English synopsis provided), 7:30 pm, plus **THE WHITE SHIP (La Nave Bianca)** (Roberto Rossellini, 1931, in Italian with English synopsis provided), 9:30 pm, Fri/9.

SF JEWISH COMMUNITY CENTER: "An Evening of Women Filmmakers," features **SCHMEERUNG** (Gunvor Nelson and Dorothy Wiley), **ELASTICITY** (Chick Strand), **ANIMALS RUNNING** (Anne Severson), plus **L.A. CAR WASH** (Janis Crystal, 8 pm, Tues/6, 3200 California, SF. \$2.50 general, \$2 students, 346-6040.

★ **SF PUBLIC LIBRARY:** "Film Captioned for the Deaf," features **LORD JIM**, 2 pm, Sat/3, Communications Center, 3150 Sacramento, free, 558-5034.

ONE MAN'S CHINA; ONE NATION, MANY PEOPLES: Felix Greene's documentary of the diverse ethnic groups living in China, **BROKE IN CHINA** (1927), a Ben Turpin comedy plus **THE INNOCENT FAIR**, the 1915 Panama Pacific International Exposition in SF, noon, Tues/6, Lurie Room, Main Library, Civic Center, free, 558-3191.

THE EMERGING WOMAN, plus JANIE'S JANIE, 7 pm, Tues/6, Richmond Branch, 351 9th Ave., free, 752-1240.

ONE EYED MEN ARE KINGS, PEEGE, THE STREET, plus **I.F. STONE'S WEEKLY**, 6:15 pm, Tues/6, Sunset Branch, 13505 18th Ave., free, 556-4552.

MINGUS, a documentary portrait of the late great jazz musician Charles Mingus, 7 pm, Wed/7, Western Addition Branch, 1550 Scott, free, 346-9531.

SF STATE CINEMATHEQUE: "Complimentary Hockey Tickets," features **PUMPING IRON** (George Butler and Robert Fiore, 1977), with Arnold Schwarzenegger, plus "Filmmakers Ira Rothstein and John Wiet in Person," present **ROXFILM** (1978), a look at Pacific Hockey League SF Shamrocks' first year, with a free game ticket to each person attending, 7:30 pm, Fri/2, **STELLA DALLAS** (King Vidor, 1937), with Barbara Stanwyck and John Boles, 7:30 pm, Wed/7.

"Two Films by Alfred Hitchcock," features **THE BIRDS** (1963), with Rod Taylor and Tippi Hedren, plus **STRANGERS ON A TRAIN** (1950), with Robert Walker and Farley Granger, 7:30 pm, Fri/9, McKenna Theatre, School of Creative Arts Bldg., Holloway at 19th Ave. SF. \$2 general, \$1.25 students, faculty, staff and seniors, double bills 50¢ extra, 469-1629 (days), 585-7174 (box office).

★ **TRAVEL CENTER:** presents "On Going Travel Fair," featuring an address by Sir Freddy Laker at noon, plus films including **THE ROAD TO KATHMANDU**, a 12 week overland trek from London to Kathmandu, **THE COSSACK**, a camping tour of Russia, Scandinavia and Eastern Europe, **EXPLORING NEW ZEALAND**, camping trips and treks in New Zealand, **THEY SHOULDN'T CALL ICELAND, ICELAND**, everything you always wanted to know about Iceland, **GOOD MORNING, ISRAEL**, a film about Israel today, **ISLANDS IN THE SUN**, the film visits French Polynesia, its climate and its customs, plus **OVERLAND JOURNEY THROUGH SOUTH AMERICA**, a camping adventure within the vast continent of South America, 1:6 pm, also prizes to be won, include "Gypsy," a 28 day camping trip within Western Europe, given by Adventure Center, "Europa," two round trip charter tickets to Europe, given by Char-Tours, "Eurail It," a one month, first class Eurail-pass, given by ASUC Travel Center, "Sky Hop," a round trip charter from Los Angeles to New York, given by C I E E, "Grand Canyon Deluxe," air and ground tour from Las Vegas to the Grand Canyon for two, given by Nevada Airlines, "Discover Guadalajara," three nights hotel accommodation at the Aranzazu Hotel, given by Amigo Tours, "See Reno," round trip train ticket from Oakland to Reno, given by Amtrack, plus "Ticket to Ride," gift certificate on any car rental, given by Hertz Rent A Car, noon-6 pm, Fri/9, Pauley Ballroom, U.C. Student Union Bldg., UC Berk., 642-3000.

★ **TRINITY UNITED METHODIST CHURCH CONTROLLING INTEREST**, a film by Newsreel depicting the adverse impact on the economy and on people's lives of control by transnational corporations both in the U.S. and abroad, 1:30 pm, Sun/4, Dana and Durant, Berk., free but take a sack lunch along at 12:30 pm, 527-8370 and 548-7286.

UC BERKELEY: CLOCKWORK ORANGE, 7 and 9:30 pm, Fri/2, Wheeler Auditorium, \$2.50 general, \$2 students with UC ID. "West Coast Premiere with Director Barbet Schöeder in Person," features **KOKO, A TALKING GORILLA** (1978, English narration), with Koko, Penny Patterson, Carl Pribram, Saul Kitchener and Roger Fouts, 7:30 and 9:30 pm, Wed/7, Wheeler Auditorium, \$2.50. "The Musical Documentary," features **THE LAST WALTZ** (Martin Scorsese, 1978), a record of The Band's last concert and the end of an era, plus **BIG YELLOW TAXI** (John Wilson, 1972), Joni Mitchell sings her own lyrics set to animation, 7 and 9:30 pm, Tues/6, Wheeler Auditorium, \$2. "Recent Foreign Films," features **THE SERPENT'S EGG** (Ingar Bergman, 1977, Germany), with David Carradine and Liv Ullmann, an allegory about the rise of Nazism set in 1923 Berlin, 7 and 9:30 pm, Thurs/8, 155 Dwinelle Hall, \$2, **WINNIE THE POOH**, 7 pm, plus **THE RESCUERS**, 8:45 pm, Fri/9, 2000 LBS. \$2.50 general, \$2 students with UC ID, 642-7477 and 642-0212.

UCSF: BLUE COLLAR, 7 and 9 pm, Fri/2, **LACOMBE LUCIEN**, 7 and 9:30 pm, Tues/6, **MADAME ROSA**, 7 and 9 pm, Fri/9, Cole Hall Auditorium, 513 Parnassus, SF, \$1.75 general, \$1.25 students and seniors, 666-2019.

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FILMS

sents a tape, **REVOLVE**, made with artist Nancy Holl. It is a portrait of a young Canadian film-maker who is dying of leukemia, plus she presents rushes from a current tape on the art of dying from an Indian yogi's point of view, 8 pm, Sun/4, 442 Shotwell, SF 52, 648-9040

CHILDREN'S FILMS

★ **LAWRENCE HALL OF SCIENCE:** "Young Children's Films." features **THE SEVEN RAVENS**, plus **HOW THE ELEPHANT GOT HIS TRUNK**, 10:30 am and 2 pm, Sat/3-Sun/4, UC Berk. \$1.50 adults, 75¢ students and seniors, 50¢ children ages 7-12, 25¢ children ages 3-7, free to UC students, members and children under age 3, 642-5132

SF PUBLIC LIBRARY: "More Animal Adventures." features **A BEAR CALLED PAD-DINGTON**, **UMOJA: THE TIGER AND THE BIG WIND**, plus **DRAGON STEW**, 10:30 am, Tues/6, "Bright Idea." features **THE EMPEROR'S OBLONG PANCAKE**, **KUUMBA-SIMON'S NEW SOUND**, plus **DRAGON STEW**, 4 pm, Tues/6, Bernal Branch, 500 Cortland, free, 285-1744

"Fish Tales." features **THE GOLDEN FISH**, plus **SWIMMY**, 10:30 am, Thurs/8, "Wishes." features **THE GOLDEN FISH**, plus **THE BLUE DASHIKI**, 3:30 pm, Thurs/8, Sunset Branch, 1305 18th Ave., free, 566-4522

"Mysterious Disappearances." features **A BOY AND A BOA**, plus **CASE OF THE ELEVATOR DUCK**, 3:30 pm, Thurs/8, Mission Branch, 3359 24th St., free, 824-2810

"Use Your Imagination." features **DRUMMER HOFF**, **HOUSE THAT JACK BUILT**, **LEOPOLD, THE SEE-THROUGH CRUMB PICKER**, 10:30 am, Thurs/8, "February Funnies." features **SUNDAY LARK**, plus **WHEN KNIGHTS WERE BOLD**, 3:30 pm, Thurs/8, Marina Branch, Chestnut near Webster, 346-9336

★ Indicates general admission of \$1.50 or less.
—Fiona Mackenzie

M

MOVIE HOUSES

ALEXANDRIA: (1) **THE LATE GREAT PLANET EARTH**, daily at 1, 3, 5, 7 and 9 pm, (2) **FLESH GORDON**, daily at 3:35, 6:50 and 10 pm, plus **GROOVE TUBE**, daily at 2, 5:15 and 8:30 pm, (3) **ICE CASTLES**, opens Fri/2, daily at 2, 4:30, 7 and 9:30 pm, Geary at 18th Ave., 752-5100.

ALHAMBRA: (1) **THE CLASS OF MISS MACMICHAEL**, (2) **EVERY WHICH WAY BUT LOOSE**, plus **GREASED LIGHTNING**, opens Fri/2, call theater for times, Polk at Green, 775-5656

BALBOA: (1) **NATIONAL LAMPOON'S ANIMAL HOUSE**, daily at 8:45 pm, with matinees Sat-Sun, at 1 and 4:50 pm, plus **AMERICAN GRAPITTI**, daily at 6:45 and 10:35 pm, with matinees Sat-Sun, at 2:50 pm, (2) **CIRCLE OF IRON**, daily at 8:30 pm, with matinees Sat-Sun, at 1:05 and 4:45 pm, plus **THE MANITOUC**, daily at 6:35 and 10:15 pm, with matinees Sat-Sun, at 3 pm, Balboa at 38th Ave., 221-8184

BRIDGE: **KING OF HEARTS**, daily at 6, 8 and 10 pm, with matinees Wed., Sat-Sun, at 2 and 4 pm, Geary at Masonic, \$2 bargain matinee Wed. and Sat., 751-3212

CASTRO: "Great Ladies of the Silver Screen." features **TO BE OR NOT TO BE** (Ernst Lubitsch, 1942), with Carole Lombard and Jack Benny, 8:45 pm, plus **TWENTIETH CENTURY** (1934), with

Carole Lombard and John Barrymore, 7 and 10:30 pm, Thurs/1-Fri/2, **PRIVATE LIVES** (Sidney Franklin, 1931), with Norma Shearer and Robert Montgomery, 2, 5:30 and 8:45 pm, plus **THE THIN MAN** (W.S. Van Dyke, 1934), with Myrna Loy and William Powell, 3, 7 and 10:30 pm, Sat/3, **THE AWFUL TRUTH** (Leo McCarey, 1937), with Irene Dunne and Cary Grant, 1, 4:5, 5:15 and 8:45 pm, plus **THE FARMER'S DAUGHTER** (1947), with Loretta Young, Ethel Barrymore and Joseph Cotton, 3:30, 7 and 10:30 pm, Sun/4, **MILDRED PIERCE** (Michael Curtiz, 1945), with Joan Crawford, Zachary Scott, Ann Blyth and Butterfly McQueen, 9:15 pm, plus **A STREETCAR NAMED DESIRE** (Ella Kazan, 1951), with Vivien Leigh, Marlon Brando, Kim Hunter and Karl Malden, 7:15 pm, Mon/5-Tues/6, **JEZEBEL** (William Wyler, 1938), with Bette Davis, Henry Fonda, George Brent and Fay Bainter, 2:15, 5:30 and 8:45 pm, plus **CABIN IN THE COTTON** (Michael Curtiz, 1932), with Bette Davis and Richard Barthelmess, 4, 7:15 and 10:30 pm, Wed/7-Thurs/8, **A STAR IS BORN** (George Cukor, 1954), with Judy Garland and James Mason, 8 pm, Fri/9-Sat/10, with Sat matinee at 3:30 pm, plus **I COULD GO ON SINGING** (1963, UK), with Judy Garland and Dirk Bogarde, 6:15 and 10:45 pm, Fri/9-Sat/10, with Sat matinee at 1:45 pm, 429 Castro at Market, \$1.75 bargain matinee Wed and Sat., 621-6120

CENTO CEDAR: **BREAD AND CHOCOLATE**, daily at 6 and 10 pm, with matinees Wed., Sat-Sun, at 2 pm, plus **DEAR INSPECTOR**, daily at 8 pm, with matinees Wed., Sat-Sun, at 4 pm, Cedar at Larkin, \$2 bargain matinee Wed. and Sat., 776-8300

CINEMA 21: **MOVIE MOVIE**, weekdays at 7:45 and 9:45 pm, Fri at 6:30 and 10:35 pm, with a sneak preview of **SAME TIME NEXT YEAR** at 8:30 pm, Sat, at 1:45, 3:45, 5:45, 7:55 and 10 pm, Sun, at 1:45, 3:45, 5:45, 7:45 and 9:45 pm, Chestnut at Steiner, 921-1234

CLAY: **NO TIME FOR BREAKFAST**, daily at

7:15 and 9:15 pm, with matinees Wed., Sat-Sun at 1:15, 3:15 and 5:15 pm, runs through Tues/6, **GET OUT YOUR HANDKERCHIEFS** (Bertrand Blier, 1978, France), with Gerard Depardieu, Patrick Dewaere and Carole Laure, opens Wed/7, call theater for times, Fillmore near Clay, \$1.75 bargain matinee Wed and Sat., 346-1123

COLISEUM: **EVERY WHICH WAY BUT LOOSE**, opens Fri/2, daily at 7:30 and 9:30 pm, with matinees Sat-Sun, at 1:30, 3:30 and 5:30 pm, Clement at 9th Ave., 221-8181

CORONET: **CALIFORNIA SUITE**, daily at 7 and 9:30 pm, with matinees Wed., Sat-Sun at 2 and 4:30 pm, Geary and Arguello, 752-4400

EGYPTIAN: **MIDNIGHT EXPRESS**, daily at 12:30, 4:25 and 8:20 pm, plus **THE DUELLISTS** daily at 2:35, 6:30 and 10:15 pm, Market at 6th St., \$1.75 bargain matinees Mon-Fri until 5 pm and Sat-Sun until 1 pm, 673-7373

FOUR STAR: "New Yorker Film Festival." features **SIGNS OF LIFE** (Werner Herzog, Germany), Fri/2-Sat/3, **EDWARD MUNCH** (Peter Watkins), Sun/4, **HOW TASTY WAS MY LITTLE FRENCHMAN** (Nelson Pereira dos Santos, Brazil), plus **DONA FLOR AND HER TWO HUSBANDS** (Bruno Barreto), Mon/5-Tues/6, **SATAN'S BREW** (Rainer Werner Fassbinder), plus **CHINESE ROULETTE** (Rainer Werner Fassbinder), Wed/7-Thurs/8, **SATAN'S BREW**, plus **BEWARE OF A HOLY WHORE** (Rainer Werner Fassbinder), with Lou Castel, Fri/9-Sat/10, call theater for times, Clement at 23rd Ave., \$1.50 bargain matinee Sat until 5 pm, \$2 regular admission, 752-2650

GATEWAY: **BULLITT** (Peter Yates, 1968), with Steve McQueen, Jacqueline Bisset and Robert Duvall, plus **BONNIE AND CLYDE** (Arthur Penn, 1967), with Warren Beatty, Faye Dunaway, Gene Hackman and Estelle Parsons, runs through Sat/3; **AUNTIE MAME** (Morton Da

Costa, 1958), with Rosalind Russell, plus **THOROUGHLY MODERN MILLIE** (George Roy Hill, 1967), with Julie Andrews and Carol Channing, Sun/4-Tues/6, **THE MALTESE FALCON** (John Huston, 1941), with Humphrey Bogart, Mary Astor, Sydney Greenstreet, Peter Lorre and Walter Huston, plus **DARK PASSAGE** (Delmar Davies, 1947), with Humphrey Bogart, Lauren Bacall and Agnes Moorehead, Wed/7-Sat/10, call theater for times, 215 Jackson at Battery, 421-3353

GHIRARDELLI: **ICE CASTLES**, opens Fri/2, call theater for times, Beach at Polk, \$1.50 bargain matinee daily until 5:30 pm, 441-7088

GRANADA: **NATIONAL LAMPOON'S ANIMAL HOUSE** weekdays at 8:50 pm, Fri, at 6 and 9:45 pm, Sat-Sun, at 1, 4:45 and 8:30 pm, plus **FM**, weekdays at 7 pm, Fri, at 7:55 pm, Sat-Sun at 2:55, 6:40 and 10:20 pm, Mission at Ocean, \$2 admission, 584-6850

KOKUSAI: **KILLI** (Kihachi Okamoto), with Tatsuya Nakadai, plus **SNOW BLOOD #1: A SWORDSMAN'S REVENGE**, runs through Tues/6, **THE INCIDENT** (Yoshitaro Nomura), with Toshiyuki Nagashima and Keiko Matsuzaka, plus **KYOSHIO THE SWORDSMAN**, with Raizo Ichikawa, Wed/7-Tues/13, call theater for times, 1700 Post at Buchanan, 563-1400

LUMIERE: **THE WICKER MAN** (Robin Hardy, 1973), with Christopher Lee, Britt Ekland, Diane Cilento and Edward Woodward, daily at 7:15 and 9:30 pm, with matinees Wed., Sat-Sun, at 1, 3 and 5 pm, 1572 California, \$1.75 bargain matinee Wed and Sat., 885-3201

METRO 1: **INVASION OF THE BODY SNATCHERS**, note new times from Fri/2, daily at 7 and 9:30 pm, with matinees Wed., Sat-Sun at 2 and 4:30 pm, Union at Webster, 221-8181

METRO II: **MIDNIGHT EXPRESS**, opens Fri/2, daily at 7:30 and 10 pm, with matinees Sat-Sun, at 2:30 and 5 pm, Union near Fillmore, 931-7666

OFFBEAT FILMS IN FEBRUARY

ERNIE KOVACS MEETS NAPOLEON

A GHOST OF EARLY TELEVISION & CINEMATIC FAUX PAS

For those who weren't around for Ernie Kovacs's surrealistic bender through television's early years, missed the recent PBS revivals of his show or want to experience again the primal yucks of the Nairohi Trio, *A Tribute to Ernie Kovacs* screens with *The Incredible Bloopers Show* on Friday, Feb. 2, at the U.C. Theatre, 2036 University, Berkeley, 843-6267.

Kovacs, with the aid of a small cast and alter egos Eugene and Percy Dove-tonis, turns the slight gag into a separate reality in his shoestring-budgeted TV comedy, often hilarious, but with a clinging, semi-nightmarish aftertaste.

If your taste runs to humor verite, stay for the second feature, *The Incredible Bloopers Show*, a compilation of snafus from *Star Trek*, *Have Gun Will Travel* and *The Twilight Zone*, as well as uncinematic outtakes by the likes of Boris Karloff and W.C. Fields. *A Tribute to Ernie Kovacs* plays at 7 pm, *The Incredible Bloopers Show* at 8:40. Admission is \$2.50.

A MEGALOMANIAC LOOK AT NAPOLEON

The film *Bonaparte and the Revolution* took director Abel Gance 45 years to complete and runs 254 (count them) minutes, every one of which will screen Feb. 21 in a Pacific Film Archive showing at Wheeler Auditorium on the U.C. campus, 642-1124. Abel Gance would seem to be the perfect director to make a movie about Napoleon, since his other films, such as *J'accuse* and *La Fin du Monde*, all begin with a lingering close-up of his own face.

When his sprawling Napoleonic epic was released in its original form in 1927, it was entitled *Napoleon vu par Abel Gance*, or *Napoleon, according to Abel Gance*. Gance could, however, make good his pretensions. In all of its versions, Gance's editing has retained a

volatile, pyrotechnic quality, and the hyperactive and innovative Leonce-Henri Burel camera work provides powerful energy that carries through the film's four-plus hours. The original version included a walloping three-screen finale in a process called Polyvision which was later developed into Cinerama.

Gance had a very physical relationship with the camera. He strapped it to guillotines and pendulums, to guide wires and horses' backs, bicycles, tracks, dollies and tiny trucks like skateboards, zooming and roaring about the actors' ears. Gance used every trick in the book, then added pages of his own. He invented the hand-held camera at a time when the camera was entirely too heavy to hold. A color reel and a 3-D reel were shot for *Napoleon*, but both have since been lost.

The film was unfortunately seen by its American distributors as just so much hamburger, and their editing knives did bloody work. For a period, as many edited versions existed as did prints, and audience reaction was mixed and confused. Gance didn't give up. In 1934 he released a 1½ hour "sonorized" version, with painstakingly and expertly done voice dubbing. It was this version that ultimately preserved for posterity the voice of Antoin Artaud in his role as Marat. Gance shot new footage in 1971, at the age of 82, edited in it with footage from the 1934 version and a 1967 reconstruction of scraps from the 4-hour silent version to produce *Bonaparte and the Revolution*.

In addition to Artaud, and Gance himself as Saint-Just, the cast includes Albert Dieudonne as Napoleon, Alexandre Koublitsky as Danton, Van Daele as Robespierre and Pierre Batheff as General Hoche. The music is by Arthur Honegger and Ludwig von Beethoven, with camera work on the later footage by Jules Kruger. *Bonaparte and the Revolution* screens at 7:30 pm. Admission is \$2.50.

MEET BRUNO BOZETTO

Bruno Bozetto, creator of *Allegro Non Troppo*, will speak and present in person an American premiere of his film *VIP, My Brother Superman* on Feb. 22 at the York Theatre, 2789 24th St. in SF, 282-0316.

The plot concerns Supervip and Minivip, latest in a long line of hereditary supermen—only Minivip's not so super. He's neurotic and depressed and his misadventures with Happy Betty, a charming, power-mad tycoon with an armored tank for a wheelchair, necessitate his rescue by his brother Supervip. Will Minivip ultimately save Supervip from the brain missiles? Lisa and Nervustrata too? *VIP, My Brother Superman* was written by Bruno Bozetto and animated by Guido Manuli; the music is by Franco Godi. Call theater for showtime, admission is \$2.

TECHNICOLOR FANTASIES: CLOCKWORK HORSES AND THE KING'S DEER

The Technicolor process of the Thirties and early Forties imparted an unreal, but vividly pastel-like storybook quality to the films that used it. Three of the earliest and most beautiful examples of color cinema in current circulation, will screen Feb. 28 through March 6 at the Rialto 4 Theatres, 841 Gilman in Berkeley, 526-6669. *The Adventures of Robin Hood* is billed with *The Thief of Bagdad* at the Rialto 2, while *The Jungle Book* plays with the 1954 animated version of Orwell's *Animal House* at the Rialto 4.

The Adventures of Robin Hood is the oft seen but ne'er dull 1938 Errol Flynn version, also featuring Olivia de Havilland as Marian, Basil Rathbone as Gisbourne, and Claude Rains as wicked Prince John. This lively reconstruction of the legends was directed by Michael Curtiz and William Keighley, and features music by Erich Wolfgang Korn-gold.

The Thief of Bagdad stars Sabu as Abu in the second of five completely different Arabian Nights adventures bearing the same title. This one, made in 1940, is certainly the best. Rife with magic, the Alexander Korda production was directed by Michael Powell and Ludwig Berger. The Lawrence Butler/Percy Day visual effects include flying mechanical horses, airborne carpets, giant spiders and an enormously entertaining djinn, played by Rex Ingram. Also in the cast are Conrad Veidt, famous for his role as Dr. Caligari, por-

traying Jaffar the sorcerer, and June Duprez as the princess.

The Korda production of *The Jungle Book*, starring Sabu as Mowgli, has the richest and most dazzling color of the lot, ranging from deep ultramarines to fiery oranges and vivid reds flowering amidst the olive greens of the jungle. Based almost entirely on Kipling's tale "The King of the Jungle," the plot concerns the jewel-encrusted bauble that Mowgli has managed to wrangle away from Kaa, an ancient white talking cobra. Most of the animals talk in this movie. Also starring Patricia O'Rourke (as a Hindu), John Quaylen and Rosemary de Camp, the film was directed by Zoltan Korda with production and design by another Korda brother, Vincent. The cinematography is by Lee Garmes and W. Howard Green, the score by Miklos Rozsa.

The exotic color quality in these films is partially an artifact of the Technicolor process at that time, three separate color-sensitive strips of film exposed simultaneously by a beamsplitter. The first films shot with film composed of three bonded layers, each sensitive to either cyan, magenta or yellow, appeared the year after *The Jungle Book* was released.

Color films are as old as the film industry. Color movies done by various techniques, mainly uniform color-washed, were the norm in the Twenties, black and white being as rare then as now. As early as the 1890s, films were hand-tinted on an assembly line basis, and soon Pathe was tinting mechanically with film-long stencils. Longer films made this technique impracticable, and for a while Technicolor Corporation, which was formed in 1915, was a two-color process that used revolving green and red filters in filming and projecting. In 1919 this changed—now it was two strips of variously color sensitive film exposed by a beam splitter and later bonded together. Technicolor went full three-color in 1933 with the Disney cartoon *Flowers and Trees*, but two-color methods hung around. One, Cinecolor, was still being used for Roy Rogers horse operas as late as the early Fifties. Call the Rialto theaters for showtimes. Admission is \$2.50.

—Steve Campbell



Minivip, Supervip and Happy Betty from "VIP, My Brother Superman."



FILMS

continued from previous page

NEW MISSION: MIDNIGHT EXPRESS and **SOMEBODY KILLED HER HUSBAND**, call theater for times, Mission near 22nd St., 647-1261

NORTH POINT. SUPERMAN daily at 1, 4, 7 and 9:45 pm, Powell at Bay 989-6060

PARKSIDE: SUMMER INTERLUDE (Ingmar Bergman, 1950), with Maj-Britt Nilsson, Berger Mästen and the Royal Stockholm Opera Ballet, 8:50 pm plus **MONIKA** (Ingmar Bergman, 1952), with Harnet Andersson and Lars Ekborg, 7:15 and 10:35 pm, runs through Fri/2, **GIRL FRIENDS** (Claudia Weill), with Melanie Mayron, Eli Wallach, Anita Skinner and Viveca Lindfors, 1:30, 5:10 and 8:45 pm, Sat/3-Sun/4 and 8:45 pm, Tues/6, plus **NEXT STOP, GREENWICH VILLAGE** (Paul Mazursky), with Lenny Baker, Shelley Winters, Mike Kellin, Ellen Greene and Christopher Walken, 3:10, 6:45 and 10:25 pm, Sat/3-Sun/4 and 6:45 and 10:25 pm, Tues/6 **WHO'S AFRAID OF VIRGINIA WOOLF?** (1966), with Elizabeth Taylor, Richard Burton, George Segal

MICROFILMS

"CIRCLE OF IRON": NO MYSTIQUE, JUST MISTAKE

Circle of Iron

This mish-M.A.S.H. of martial arts, philosophies, times, places and people has poker-faced high priest Roddy McDowell (looking as if he has another poker placed elsewhere) banishing fighter Jeff Cooper, who sets off on a search for Zetan and the book of wisdom. Cooper meets up with blind visionary David Carradine, who has bells on his toes, rocks in his head, and plays four parts (the dialogue is low-budget too). Then the trials of the trip start as Cooper 1) monkeys around with a strange group, 2) declines to join Eli Wallach in dissolving his lower parts in a cauldron of oil, and 3) breaks his chastity vow in a desert mirage sequence before finding Zetan (Christopher Lee) and the secret of wisdom (practiced by a group of pointy-headed people). What the filmmakers don't realize is that some phony fights, odd adversaries, weird weapons, exotic animals, banal belly dancers, a turret or two and terrible acting do not a mystique make—merely a mistake. (Warfield, SF)

—Zena Jones

and Sandy Dennis, 8:40 pm plus **I LOVE YOU ALICE B. TOKLAS** (1968), with Peter Sellers, Joyce Van Patten, David Arkin and Leigh Taylor-Young, 7 and 11 pm, Wed/7-Fri/9 Taraval at 19th Ave 661-1940

REGENCY 1: LORD OF THE RINGS, call theater for times, Van Ness at Sutter 673-7141

REGENCY 2: IN PRAISE OF OLDER WOMEN, call theater for times, Sutter at Van Ness, 776-5505

RICHIEU: LOVE ON THE RUN (W. S. Van Dyke, 1936), with Clark Gable and Joan Crawford, plus **PERSONAL PROPERTY** (W. S. Van Dyke, 1937), with Jean Harlow and Robert Taylor, runs through Sat/3, **THE PAINTED VEIL** (Richard Boleslawsky, 1934), with Greta Garbo, Herbert Marshall and George Brent, plus **CHINA SEAS** (Tay Garnett, 1935), with Clark Gable, Jean Harlow, Wallace Beery and Rosalind Russell, Sun/4-Tues/6, **TODAY WE LIVE** (Howard Hawks, 1933), with Joan Crawford, Gary Cooper, Robert Young and Franchot Tone, plus **SUZU** (George Fitzmaurice, 1936), with Cary Grant and Jean Harlow, Wed/7-Sat/10, call theater for times, 1075 Geary at Van Ness, 771-5200

ROXIE. INTERIORS (Woody Allen, 1978), with Diane Keaton, E. G. Marshall, Sam Waterston and Maureen Stapleton, 8:10 pm, Fri/2-Sat/3, with Sat matinee at 4:20 pm plus **THE PASSENGER** (Michelangelo Antonioni, 1974), with Jack Nicholson and Maria Schneider, 6 and 9:50 pm, Fri/2-Sat/3, **NEA** (Nelly Kaplan, 1976, French with English subtitles), with Ann Zacharias, Sami Frey and Ingrid Craven, 8:05 pm, Sun/4-Mon/5, with Sun matinee at 4:10 pm, plus **INSERTS** (John Bryum, 1976), with Richard Dreyfuss and Victoria Cartwright, 5 and 9:55 pm, Sun/4-Mon/5, **Anais Anais** (Robert Snyder, 1968), 8:25 pm, plus "The Films of Maya Deren," features **MESHERS OF THE AFTERNOON** (1943), **AT LAND** (1944), **A STUDY IN CHOREOGRAPHY FOR CAMERA** (1945), **RITUAL IN TRANSFIGURED TIME** (1946), with Anais Nin, **MEDITATION ON VIOLENCE** (1948), plus **THE VERY EYE OF NIGHT** (1959), 7 and 9:40 pm, Tues/6, **DOWNPOUR** (Bahram Beizai, 1973, in Persian with English subtitles), 8:20 pm, Wed/7-Thurs/8, **GREASER'S PALACE** (Robert Downey, 1973), with Allan Arbus, Luana Anders, Michael Sullivan and Albert Henderson, 8:15 pm, Fri/9-Sat/10, with Sat matinee at 4:50 pm, plus **200 MOTELS** (Frank Zappa, 1971), 6:30 and 9:55 pm, Fri/9-Sat/10, 16th St. near Valencia, \$1 bargain matinee with 50 membership card Sat until 5 pm, \$2 regular admission, 863-1087

ROYAL: KING OF THE GYPSIES, plus 9/30/55, call theater for times, Polk near California, 474-2131

SERRAMONTE 6: (1) NATIONAL LAMPOON'S ANIMAL HOUSE AND HALLOWEEN, (2) RICHARD PRYOR IN CONCERT, (3) THE LOVE BUG, (4) CIRCLE OF IRON, (5) CARAVANS, (6) MIDNIGHT EXPRESS, call theater for times, 4914 Junipero Serra, Colma, 756-6500

ST. FRANCIS: (1) RICHARD PRYOR IN CONCERT, opens Fri/2, **(2) THE WIZ**, plus **GROOVE TUBE**, opens Fri/2, call theater for times, Market between 5th and 6th Sts., \$1.50 bargain matinee daily until 2 pm, 362-4822

STAGE DOOR: CARAVANS, call theater for times, 420 Mason, 986-4767

STRAND: DEATH ON THE NILE (John Guillermin) with Peter Ustinov, Angela Lansbury and Maggie Smith 12:15, 4:50 and 9:25 pm, plus

THE SEVEN PER CENT SOLUTION (Herbert Ross), with Alan Arkin, Vanessa Redgrave and Joel Grey, 2:45 and 7:20 pm, Fri/2, **MARTIN** (George Romero), 12:15, 5:15 and 10:10 pm, **THE CRAZIES** (George Romero), 3:25 and 8:25 pm, plus **NIGHT OF THE LIVING DEAD** (George Romero), 1:50 and 6:50 pm, Sat/3, **MEAN STREETS** (Martin Scorsese), with Harvey Keitel and Robert DeNiro, 12:15 and 7:50 pm, **TAXI DRIVER** (Martin Scorsese), with Robert DeNiro and Jodie Foster, 2:10 and 9:45 pm, **ALICE DOESN'T LIVE HERE ANYMORE** (Martin Scorsese), with Ellen Burstyn and Kris Kristofferson, 5:50 pm, plus **BOXCAR BERTHA**

(Martin Scorsese), with David Carradine and Barbara Hershey, 4:10 pm, Sun/4, **THE PASSENGER** (Michelangelo Antonioni), with Jack Nicholson and Maria Schneider, 2:50 and 9:45 pm, plus **THE KING OF MARVIN GARDENS** (Bob Rafelson), with Jack Nicholson, Bruce Dern and Ellen Burstyn, 12:15, 4 and 8 pm, Mon/5, **FLESH** (Andy Warhol), with Joe Dallesandro, 12:15, 3:30, 6:50 and 10:10 pm, plus **HEAT** (Paul Morrissey), with Joe Dallesandro and Sylvia Miles, 1:50, 5 and 8:30 pm, Tues/6, **BEAUTY AND THE BEAST** (John Cocteau), 12:15, 3:25, 6:40 and 9:50 pm, plus **ORPHEUS** (Jean Cocteau), 1:50, 5 and 8:15 pm, Wed/7, **A LITTLE NIGHT MUSIC** (Harold Prince), with Elizabeth Taylor and Diana Rigg, 2:6 and 9:50 pm, plus **THE BOYFRIEND** (Ken Russell), with Twiggy, 12:15, 4 and 8:10 pm, Thurs/8, **UP IN SMOKE** (Lou Adler), with Cheech and Chong, 12:15, 3:30, 6:50 and 10:10 pm, plus **SKIDOO** (Otto Preminger), with Jackie Gleason and Groucho Marx, 1:45, 5 and 8:25 pm, Fri/9, 1127 Market between 7th and 8th Sts., \$1 bargain matinee daily until 2 pm, \$1.50 bargain matinee daily until 6 pm, 552-5990

SURF: AUTUMN SONATA (Ingmar Bergman, 1978, Sweden), with Liv Ullmann and Ingrid Bergman, daily at 7:15 and 9:15 pm, with matinees Wed-Sat-Sun at 1, 3 and 5 pm, 4512 Irving at 46th Ave., \$1.75 bargain matinee Wed and Sat., 664-6300

U.A. STONETOWN: (1) ICE CASTLES, opens Fri/2, daily at 7 and 9:30 pm, with matinees Wed-Sat-Sun at 2 and 4:30 pm, (2) **FLESH GORDON**, daily at 7:30 pm, with matinees Wed-Sat-Sun at 1:45 and 4:35 pm, plus **GROOVE TUBE**, daily at 9pm, with matinees Wed., Sat-Sun at 3:10 and 5:55 pm, behind Emporium, Stonetown, 221-8181

VOGUE: A DIFFERENT STORY, daily at 7:30 and 9:30 pm, with Sun matinees at 1:30, 3:30 and 5:30 pm, Sacramento at Presidio, 221-8181

WARFIELD: THE MANITOU, daily at noon, 3:45 and 7:30 pm, plus **CIRCLE OF IRON**, daily at 1:15, 5:35 and 9:20 pm, Market at 6th St., \$2 bargain matinee Mon-Fri until 5 pm and Sat-Sun until 1 pm, 775-7722

YORK: WHO IS KILLING THE GREAT CHEFS OF EUROPE? with Jacqueline Bisset, George Segal and Robert Morley, plus **SLITHER** (Howard Zieff), with James Caan and Louise Lasser, Fri/2, **GIRLFRIENDS** (Claudia Weill), plus **NEXT STOP, GREENWICH VILLAGE** (Paul Mazursky), Sat/3, **THE IMPORTANCE OF BEING ERNEST** (Anthony Asquith), with Michael Redgrave, Margaret Rutherford and Edith Evans, plus **PYGMALION** (Leslie Howard), Sun/4, **SEVEN SAMURAI** (Akira Kurosawa), Mon/5, **CARRIE** (Brian de Palma), **THE FURY** (Brian de Palma), plus **PHANTOM OF THE PARADISE** (Brian de Palma), Tues/6, **THE SEDUCTION OF**

MIMI (Lina Wertmüller), with Giancarlo Giannini, Wed/7, **SATURDAY NIGHT AT THE BATHS** (David Buckley), with **A VERY NATURAL THING** (Christopher Larkin), Thurs/8, **MURDER ON THE ORIENT EXPRESS** (Sidney Lumet), with Vanessa Redgrave, Ingrid Bergman, Lauren Bacall, and Sean Connery, plus **DEATH ON THE NILE** (John Guillermin), with Peter Ustinov, Bette Davis, Mia Farrow and Maggie Smith, Fri/9, call theater for times, 24th St. near Potrero, \$1.50 bargain matinee Sat until 5 pm, \$2 regular admission, 282-0316

EAST BAY

ACT CINEMAS: (1) AUTUMN SONATA, weekdays at 7:10 and 9:10 pm, Fri-Sat at 6:45, 8:45 and 10:10 pm, Sun at 1:10, 3:10, 5:10, 7:10 and 9:10, (2) **NATIONAL LAMPOON'S ANIMAL HOUSE**, daily at 7 and 9 pm, with Sun matinees, at 1, 3 and 5 pm, Center off Shattuck, Berk., 548-7200

ALBANY: CALIFORNIA SUITE, daily at 7 and 9 pm, with late shows Fri-Sat at 10:50 pm, with matinees Sat-Sun at 1, 3 and 5 pm, 1115 Solano, Berk., 524-5656

BERKELEY: INVASION OF THE BODY SNATCHERS, call theater for times, Shattuck at Haste, Berk., 848-4300

CALIFORNIA: (1) LORD OF THE RINGS, (2) BREAD AND CHOCOLATE, (3) MAGIC, call theater for times, Cinema Center, Kittredge and Shattuck, Berk., 848-0620

CENTURYS: (1) INVASION OF THE BODY SNATCHERS, weekdays at 7:45 pm, Fri at 5:45 and 10:10 pm, Sat-Sun at 3:50 and 7:45 pm, plus **CARRIE**, weekdays at 6 and 9:50 pm, Fri/2 no show sneak preview of **GREAT TRAIN ROBBERY** at 8 pm, Sat-Sun at 2, 5:55 and 9:50 pm, (22) **CALIFORNIA SUITE**, daily at 8 pm, with matinees Sat-Sun at 4 pm, plus **LET'S DO IT, AGAIN**, daily at 6 and 10 pm, with matinees Sat-Sun at 2 pm, Nimitz Fwy., Daki 562-9990

ELMWOOD: NO TIME FOR BREAKFAST, daily at 7:30 and 9:40 pm, with Sun matinees at 1:30 and 5:20 pm, College at Ashby, Berk., 848-0931

FESTIVAL: (1) THE LATE GREAT PLANET EARTH, daily at 1, 3, 5, 7 and 9 pm, (2) **MAGIC**, daily at 12:40, 2:50, 5, 7:10 and 9:25 pm, (3) **IN PRAISE OF OLDER WOMEN**, daily at 12:35, 4:25 and 8:10 pm, plus **THE CLASS OF MISS MACMICHAEL**, daily at 2:40, 6:30 and 10:15 pm, (4) **GROOVE TUBE**, daily at 2:25, 5:30 and 8:35 pm, plus **FLESH GORDON**, daily at 12:50, 3:55, 7 and 10:05 pm, (5) **EVERY WHICH WAY BUT LOOSE**, daily at 12:25, 2:40, 4:55, 7:10 and 9:20 pm, (6) **SUPERMAN**, daily at 1:40, 4:20, 7:10 and 9:45 pm, Hesperian and A St., Hayward, 785-8000

HAYWARD 5: (1) MOMENT BY MOMENT, daily at 1, 3, 5, 7 and 9 pm, (2) **CARAVANS**, opens Fri/2, daily at 1:15, 3:35, 5:55 and 8:15 pm, (3) **INVASION OF THE BODY SNATCHERS**, daily at 1:05, 3:15, 5:25, 7:35 and 9:45 pm except Fri/2 with sneak preview of **GREAT TRAIN ROBBERY** at 7:35 pm, (4) **THE WIZ**, daily at 1:20, 3:50, 6:20 and 8:50, (5) **MOVIE MOVIE**, daily at 1:10, 3:15, 5:20, 7:25 and 9:30 pm, 24800 Hesperian Blvd., Hayward, 786-3000

HILLTOP MALL: (1) INVASION OF THE BODY SNATCHERS and **MANITOU**, (2) **THE LOVE BUG**, (3) **EVERY WHICH WAY BUT LOOSE**, opens Fri/2, (4) **CALIFORNIA SUITE** and **THE CLASS OF MISS MACMICHAEL**,

begins Fri/2, call theater for times 1303 Hilltop Mall, Richmond, 223-2288

NORTHSIDE: (1) THIEF OF BAGDAD and **HARDWARE WARS**, daily at 7 and 9 pm, (2) **MONTY PYTHON AND THE HOLY GRAIL**, daily at 6 and 9:20 pm, plus **KENTUCKY FRIED MOVIE**, daily at 7:40 pm, with late shows Fri-Sat at 10:50 pm, 1828 Euclid, Berk., 841-2648

OAKS: (1) EVERY WHICH WAY BUT LOOSE and **GREASED LIGHTNING**, (2) **IN PRAISE OF OLDER WOMEN**, call theater for times, 1875 Solano near Berkeley, Berk., 526-1836

PARKWAY: (1) THE WIZ, daily at 6:40 and 9 pm, with matinees Sat-Sun at 1:30 and 4 pm, (2) **EVERY WHICH WAY BUT LOOSE**, daily at 8:30 pm, with matinees Sat-Sun at 11 and 4:45 pm, plus **OUTLAW BLUES**, daily at 6:45 and 10:30 pm, with matinees Sat-Sun at 3 pm, Park Blvd. and E 18th Oakl., 835-3535

RIALTO: (1) THE BIG FIX (Jeremy Kagan), with Richard Dreyfuss, plus **BLUE COLLAR** (Paul Schrader), with Richard Pryor, Harvey Keitel and Yaphet Kotto (2) **PLAY IT AGAIN, SAM** (Herbert Ross), with Woody Allen, plus **CASABLANCA** (Michael Curtiz), (3) **PERCEVAL** (Eric Rohmer), (4) **THE VIRGIN SPRING** (Ingmar Bergman), plus **WILD STRAWBERRIES** (Ingmar Bergman), with Victor Sjöström, call theater for times, 841 Gilman, Berk., 526-6669

U.A. CINEMAS: (1) SUPERMAN, daily at 1, 4, 7 and 10 pm, (2) **THE LATE GREAT PLANET EARTH**, daily at 1, 3, 5, 7 and 9 pm, (3) **FLESH GORDON**, opens Fri/2, daily at 3, 5:45 and 8:45 pm, plus **GROOVE TUBE**, daily at 1:30, 4:20, 7:15 and 10:10 pm, (4) **ICE CASTLES**, opens Fri/2, daily at 1:15, 3:30, 5:45, 8 and 10:15 pm, 2274 Shattuck, Berk., 843-1487

UC THEATRE: THE INCREDIBLE BLOOP-ER SHOW, 8:40 pm, plus **A TRIBUTE TO ERNIE KOVACS**, 7 pm, Fri/2, **BEATLEMANIA ON FILM**, plus **MAGICAL MYSTERY TOUR** (1967 UK), with the Beatles, 2 and 7 pm, Sat/3,

LAWRENCE OF ARABIA (David Lean, 1962), with Peter O'Toole, Anthony Quinn, Alec Guinness and Omar Sharif, 3:20 and 9:10 pm, plus **A MAN FOR ALL SEASONS** (Fred Zinnemann, 1966), with Paul Scofield, Robert Shaw, Orson Welles and Wendy Hiller, 1:10 and 7 pm, Sun/4, **PINK FLAMINGOS** (John Waters), with Divine, 8:50 pm, **MONDO TRASHO** (John Waters), with Divine, 7:15 and 11 pm, plus **THE DIANE LINKLETTER STORY** (John Waters), with Divine, 7 and 10:45 pm, note Divine and John Waters appear in person, Mon/5, **THE WHITE DAWN** (Philip Kaufman, 1974), with Timothy Bottoms, Lou Gossett and Warren Oates, 8:40 pm, plus **THE GREAT NORTHEAST, MINNESOTA RAID** (Philip Kaufman, 1972), with Cliff Robertson and Robert Duval, 7 and 10:45 pm, Tues/6, **BEAUTY AND THE BEAST** (Jean Cocteau, 1946, France), with Jean Marais and Josette Day, 8:35 pm, plus **ORPHEUS** (Jean Cocteau, 1949, France), with Jean Marais and Maria Casares, 7 and 10:25 pm, Wed/7, **THE RULING CLASS** (Peter Medak, 1972, UK), with Peter O'Toole, 9:20 pm, plus **BEDAZZLED** (Stanley Donen, 1967, UK), with Peter Cook, Dudley Moore, Eleanor Bron and Raquel Welch, 7:30 pm, Thurs/8, **INTERIORS** (Woody Allen, 1978), with Diane Keaton 9:45 pm, plus **THREE WOMEN** (Robert Altman, 1977), with Shelley Duval, Sissy Spacek and Janice Rule, 7:30 pm, Fri/9, 2036 University, Berk., 843-6267

—Fiona Mackenzie

GUARDIAN CLASSIFIED

824-2506

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EMPLOYMENT

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Audition/Earthly

Sheri Gaa, artistic director, will audition dancers for a newly forming dance company Earthly Tuesday, February 6th, 1-3 pm, Samuel L. Lewis Dance Studio, 3316 24th Street (corner of Mission) 282-5567

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ANNUAL JOBS ISSUE COMING UP!

Attention Employment Agencies, Career Services, Nonprofit Organizations and Employers:

Most of us talk about jobs but few of us feel we can do much about them. We feel differently at Guardian Classified. We know that many of our readers are active, aware people looking for meaningful paid employment or seeking ways to increase their chances of finding work that furthers their personal values.

That is one reason why last year's Bay Guardian Jobs issue was the 4th best seller of the year.

The Classified deadline for one of the most important issues this year is 3 pm, Friday, Feb. 9, for the 1979 Jobs issue to appear Feb. 14. For information and complete details on how to reach this audience, call 824-2506 (ask for Steve Darling).

Write, edit, research, publicity—technical/non-technical—by ex-professor with experience. Fluent German. Box 5153, Berkeley, CA 94705

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I am a very creative/intelligent 24 yr. old male whose time has come to be an integral part of your enterprise \$200 wk. needed to start. John 664-5281

GIGS

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Keyboard Player Wanted

Nexus, a working recording jazz/fusion band needs serious, versatile keyboard player. Must have electric piano and transportation. Synthesizer also helpful. Call/leave message with Tony at 655-3049 (Oakland)

JOBS

Bona fide nonprofit organizations may list their paid employment positions here at no charge (up to 42 words per issue). Call 824-2506 for information.

Babysitter

Intant needs loving person 5 hours mornings, possible 8 hours, 5 day week. Salary negotiable. 821-7392/References/Bernal Heights

New Games Anyone?

The New Games Foundation is looking for a receptionist/typist to work in a hectic informal office. We are looking for someone who is more interested in being a member of a playful-hard working team, than in making a lot of money. Type 50-60wpm \$600/month to start + health plan 664-6900

GUARDIAN CLASSIFIED 824-2506

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Wanted: Hobbyist photographer with darkroom who likes cats to do some pictures for cost plus some good home cooked meals by talented chef. 834-7737

Salesman wanted, redwood burl furniture, outside, Fisherman's Wharf. Guarantee plus commission. Good money possible if you are friendly, strong, aggressive, neat, responsible, high energy. Driver's license. Experience unnecessary. 863-2115

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Bay Guardian

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SALES

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SALES

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VOLUNTEERS

Subscription and other departments need help with various, sometimes tedious tasks, weekdays. You receive a six-month subscription for every four hours of work, as well as a chance to make some interesting new contacts. To arrange a convenient time, call Eileen, Mon-Fri, 9 am-5 pm at 824-7660

VOLUNTEERS

Volunteers Needed

Learn community resources and help people as an information and referral volunteer. No experience necessary. Call 772-4357.

Family Planning

SF Planned Parenthood is in immediate need of daytime volunteers to work in the clinic. If interested, please call 441-5454

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Let's find a really nice house together and all pay low rent. Mellow, vegetarian, non-smoking couple, quiet, studious, 15-year-old daughter, looking for couple or individuals to set up co-op house. Must like classical music. 826-6397

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Two professionals (service, arts) seek third to share Victorian flat near Dolores Park. 826-4583, 861-3279

Potrero Hill. Share sunny quiet 2 bedroom house. Washer/dryer, garden, storage. \$150. 826-7598

Woman wanted to share cozy, sunny apartment in upper Haight. Call Marianne 752-5183 or 622-6750

Non-smoking M/F to share upper flat Richmond district with M. 27. Fireplace, garage. \$190. Avail 2/15. 751-8969

Female wanted to share rent on two bedroom modern furnished apartment, 14th Ave and Lincoln, with one male. \$160, 681-8527

Woman preferred 25-35, non-smoker, for own room in beautiful Inner Sunset house. \$130-\$190. Call Ronnie 661-3410

Female roommate wanted to make a nice home in sunny 2 bedroom apt with another working woman who's warm and likes to talk straight. \$120/month. Call Wendy 431-4996

Male housemate wanted by energetic, intelligent, earthy professional woman. Share spacious light 2 bedroom duplex. Oakland near Lake Merritt. Piedmont areas. Quiet convenient interesting community. Must like pets, be mature, congenial, serious about life, enjoy life. Rent \$170. Call 632-1662, Ext 1

Rebellious but responsible woman 30-50, non-smoker, semi-vegetarian, no pets wanted to share living, meals and chores with one man, 3 women in 5 bedroom pleasant Noe Valley house. \$135 + utilities. \$50 deposit. 648-5553

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Musician seeking non-tobacco musical household to join. 334-1681, Michael.

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American male, 32, well-travelled, occasionally witty, decent sort of bloke, seeks English woman, 25-35, for conversation, twopenny-ha penny adventures, or whatever Guardian Box 13-20-V

I am a w/s/m clinical psychologist, age 38, attractive I enjoy hatha yoga, jogging, Mozart, dinner jazz, and very ripe Brie I would like to meet a bright, feminine but androgynous woman (tobacco-free) who is honest and comfortable with herself and others Guardian Box 13-20-U

Chinese male, 28, 5'8", 145 lb, attractive, sincere, sensual, highly educated professional, needs warm affectionate w/f for rendezvous Guardian Box 13-20-T

Mellowed Female Dynamo

W/F, 34, 116#, attractive sensual assertive (brassy?) accomplished professional seeks man who delights in (his) life to participate in dynamic nurturing relationship Must be sensitive, communicative, legally/emotionally available, intellectually my peer, and able to share and/or respect my commitment to enjoy fully all life offers, my dedication to family, friends and career, and my interests in sports (running, skiing, etc), wilderness, food, wine, art, music, or someone who just wants to have fun! Guardian Box 13-20-S

I like gentle, slender, honest SF women, Lee, 35, PO Box 31601, SF 94131

Intelligent, stunning, professor's wife seeks discreet, articulate correspondent 1820 Union, Box 171, SF 94123

Dancing partner, ballroom to disco, to go dancing with W/F twice a week Must be good Write Guardian Box 13-20-A

Esprit Man!

36, seeks winsome, titillate, creative woman No TV anchorwomen, please Guardian Box 13-20-H

Another woman, like me hardworking, independent and lonely, might reach out and find we have much to share—art, theatre, music, ballet, books, politics and pleasures I am over 50, slim, elegant and mercurial PO Box 6012, San Rafael, Calif 94903

Attorney, age 35, attractive, athletic, 6'1", 185 lbs, blue eyes, blond hair, world traveler, bluegrass banjo picker, looking for woman who is sexy, loving, and interesting Send picture, description and phone number to Stuart, PO Box 34051, San Francisco.

Woman wants gentle, sensitive, sensual sincerity in and with another attractive, professional woman, Guardian Box 13-21-A.

You are a successful, intelligent W/M in the mid-stream of life I am a French-born, affectionate brunhette early 40s good figure We both seek a romantic affair Nonsmoker preferred Let's exchange info and photo Guardian Box 13-20-G

Warm attractive sensual, slender professional woman seeks male counterpart for a caring sharing fun relationship PO Box 6332 San Rafael, CA 94903

Sacramento, Stockton Area Interesting woman, 26 multilaceted, wants to meet gentle intelligent men for pleasant, playful evenings Write Jennie, Box 4531, Berkeley, CA 94704

Burly curly 6' 185 lbs 35, nonsmoker (cigarettes), nondrinker, former psychotherapist, househusband now chef-owner gourmet restaurant, happy with wonderful friends and life Photo and letter appreciated from healthy, artistic W/F, 21-35, seeking honest, loving friend Box 913, Carmel Valley 93924

Couples to 45 wanted for discreet parties during week POB 2682 Sacramento 95812

Kind And Accomplished Man

please contact me for intelligent conversation, fun companionship and sexual exploration I am 31, bright, beautiful and petite professional woman who enjoys confident, career-oriented men who care for women I have a wide range of interests and would enjoy hearing about your enthusiasms Bay Guardian Box 13-21-E

I am looking for a warm, generous, caring man who is interested in a free style monogamous relationship I am philosophical, gentle, mostly vegetarian, independent, and attractive country woman, 36 I like art, foreign films, music, travel, new age ideas, friends, and good times Lets share in the adventure of life together Write Heather, PO Box 341, Middletown, CA 95461.

W/M slim, handsome, intelligent, seeks nice W/F or O/F for bicycling, films, sightseeing Unemployed OK Guardian Box 13-20-M

Katharine Hepburn/Audrey Hepburn clone, I enjoy academic research, sailing, snoring, tennis, good coffee, sunbaths, fresh flowers, silk, sensuous surprises, human pussycats with tough minds, and being thin I dislike blandness, social convention, polyester, mystics, anti-intellectuals. I'm 5'7", 29 yrs The man I'm interested in works hard and plays hard and is competent at both He likes quality but isn't stuffy. He has things pretty well figured out Guardian Box 13-20-N

Lady-Types

Bostonian, unattached man visiting SF for the first time, two weeks, February Do you have an afternoon or evening to show me some of the area, have a cocktail or whatever? Am 40s, 5'8", reasonably attractive, bright, tolerant, gentle, fun Well, at least some of the above most of the time This is a sincere ad Please reply Box 365, The Real Paper, 929 Massachusetts Ave., Cambridge, MA 02139

I am a W/M, 49, 5'10", slender, intelligent, good-looking, well-dressed well-schooled, successful, married, and more than a little bit bored You are an attractive slender W/F, 30 to 45, probably also married and also a little bored Neither of us has ever written or answered an ad like this So why not take the brave step and perhaps enrich our otherwise tedious lives with an occasional clandestine love tryst in a mutually safe and convenient hotel, replete with good food, time wine, and the gentle considerate pleasures of the flesh We could meet over lunch to explore possibilities No pressures, no complications Please write to my private mail box with details on how we can make contact I will most discreet if need be Address Bob, Box 43, 220 Redwood Highway, Mill Valley, CA 94941

Nice European male has daytime boredom Needs discreet female married or single with same problem I'm early 40s, fit and healthy, green eyes, normal looks, 537 Jones, #8413, SF 94102.

John Wayne-type (physically not philosophically), Shere Hite-believer, seeking untutored W/F for discreet affair and/or my introduction to swinging Photo please Guardian Box 13-20-D

Philosophical Sagittarian

W/M with sense of humor, emotionally aware, successful career, non smoker, and not singles bar type 6' 175#, 40 s Seek married female for exclusive affair (and friendship) Write Guardian Box 13-20-C

W/M Searching

For W/F counterpart Very selective, highly intelligent, self-sufficient, talented, secure, liberated, ethical, open, aware, nontraditional, humorous, communicative individualist, Slim, medium height, attractive, healthy, body conscious, active Past thirty but don't look it We're both productive, stable but growing, nonsmoking nonparents We have much to share and need to find each other Write G. Fox, 3945 Opal St, Oakland 94609

There must be one of you left out there an Oriental woman, in your 20s or 30s, slender, attractive, communicative, open-minded, physically affectionate, end not yet disenchanted with men I am a W/M, 30, 6', considered handsome, college educated, masculine yet very gentle My interests vary from candlelit dinners to backpacking and folk music to sailing my boat If your heart is still willing, let's discover together Guardian Box 13-21-B

Sought by a very attractive male, white, 37 and new to San Francisco, a vibrant, very attractive female model or dancer of any race, interested in the finer things of life, sports, travel and generally whooping it up He lives in Sausalito, is highly educated, cultured, widely traveled, prosperous, over 6 ft, slim and very fit He is also sensitive, supportive and generous Any interested woman should send her address or phone no. with a photo if possible to Guardian Box 13-20-F

Playgirl seeks Mr. Magnanimous Write Joy, Box 31332, San Fran, CA 94131 Incl. stamp.

For the lovely, lonely lady, 25-35, looking for the handsome bachelor attorney 40 who has really made it For reply must send photo write Guardian Box 13-20-E

Poet Wanted inspired words to inspire melodies Guardian Box 13-20-B

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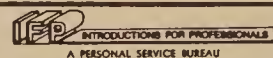
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LEGAL NOTICES

The Bay Guardian publishes legal notices for San Francisco County *only*. Please call 824-2506 for charter rates and information.

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO 36121

The following persons are doing business as OMNI CHROME, 2415 3rd Street #230, San Francisco, CA 94102 Leslie J. Prinz, 2415 3rd Street #230, San Francisco, CA 94102, Robert W. Young, San Francisco, CA This business is conducted by a limited partnership Signed Leslie J. Prinz

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on January 22, 1979

Pub. Dates: January 31, February 7, 14, 21, 1979
R-87710

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO 36025

The following person is doing business as PHOTO INVENTORY COMPANY, PHOTOPIA, OVERLAND PHOTO SERVICE (3 names), 2090 Beach Street #104, San Francisco, CA 94123, Keith D. Ornduff, 2090 Beach Street #104, San Francisco, CA 94123. This business is conducted by an individual Signed Keith D. Ornduff

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on January 17, 1979

Pub. Dates: January 31, February 7, 14, 21, 1979
BG-13142

NOTICE OF INTENTION TO ENGAGE IN THE SALE OF ALCOHOLIC BEVERAGES

Subject to issuance of the license applied for, notice is hereby given that the undersigned proposes to sell alcoholic beverages at the following premises 230 Jackson Street, San Francisco, CA 94111 Pursuant to such intention, the undersigned is applying to the Department of Alcoholic Beverage Control for issuance of an alcoholic beverage license (or licenses) for these premises as follows ON-SALE GENERAL BONA FIDE EATING PLACE Signed Ristorante Ciao, Inc

Pub. Dates: January 31, February 7, 14, 1979
BG-13144

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO 36110

The following persons are doing business as FABRIC DESIGN ASSOCIATES, 3024 Fulton #4, San Francisco, CA 94118 Barbara J. Macaire, 3024 Fulton #4, San Francisco, CA 94118, Patrice McFadden, 283-A 10th Avenue, San Francisco, CA 94118 This business is conducted by a general partnership Signed Barbara J. Macaire This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on January 22, 1979

Pub. Dates: January 31, February 7, 14, 21, 1979
R-67709

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO 36056

The following person is doing business as CELESTIAL GRAPHICS, 1117 Geary Blvd., San Francisco, CA 94109 Thomas C. Heinz, 1117 Geary Blvd., San Francisco, CA 94109 This business is conducted by an individual Signed Thomas C. Heinz This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on January 18, 1979

Pub. Dates: January 31, February 7, 14, 21, 1979
BG-13147

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO 36224

The following person is doing business as ASSOCIATED FUNDING UNLIMITED, 2445 Folsom Street, San Francisco, CA 94110 Abraham Morris Bettin, 2445 Folsom Street, San Francisco, CA 94110 This business is conducted by an individual Signed Abraham Morris Bettin This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on January 26, 1979

Pub. Dates: January 31, February 7, 14, 21, 1979
BG-13148

STATEMENT OF WITHDRAWAL FROM PARTNERSHIP

FILE NO 33577

The following person has withdrawn as a general partner from the partnership operating under the fictitious business name of EMERALD ESTATES ENTERPRISES at 2 Caslenada Avenue, San Francisco, CA 94116 Riviera Realty and Construction, 9700 Soda Bay Road, Kelseyville, CA 95451 The fictitious business name statement for the partnership was filed on September 13, 1978, in the County of San Francisco. Signed Frederick Sone

This statement was filed with Carl M. Olsen, the County Clerk for the City and County of San Francisco, California on January 26, 1979 by clerk P. W. Murphy

Pub. Dates: January 31, February 7, 14, 21, 1979
BG-13141

NOTICE TO CREDITORS OF BULK TRANSFER

NO B066463

Notice is hereby given to the Creditors of PORCELLANA, Transferee, whose business address is 817 Folsom, San Francisco, County of San Francisco, State of California, that a bulk transfer is about to be made to PORCELLANA, INC., Transferee, whose business address is 817 Folsom Street, San Francisco, County of San Francisco, State of California. The property to be transferred is located at 817 Folsom Street, San Francisco, County of San Francisco, State of California. Said property is described in general as: All stock in trade, fixtures, equipment and good will of that wholesale merchant business known as Porcellana and located at 817 Folsom, San Francisco, County of San Francisco, State of California. The bulk transfer will be consummated on or after the 12th day of February, 1979, at 2:00 pm at Porcellana, 817 Folsom, San Francisco, County of San Francisco, State of California. So far as known to the Transferee, all business names and addresses used by Transferee for the three years last past, are same Dated January 22, 1979 Signed Paul H. Smith, Transferee

Pub. Dates: January 31, 1979
BG-13143

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO 36225

The following person is doing business as ROC, 1910 32nd Avenue, San Francisco, CA 94116 Henry Hanna Ziesing III, 1910 32nd Avenue, San Francisco, CA 94116 This business is conducted by an individual Signed Henry H. Ziesing III This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on January 26, 1979

Pub. Dates: January 31, February 7, 14, 21, 1979
BG-13145

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO 35613

The following persons are doing business as LUXE ESSENCE, 824 Castro, San Francisco, CA 94114 Prentiss E. Smithson, 824 Castro, San Francisco, CA 94114; Camille Ziccardi, 15 Hermann #510, San Francisco, CA 94114 This business is conducted by a general partnership Signed Prentiss Smithson This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Remedios de Luna on December 28, 1978

Pub. Dates: January 10, 17, 24, 31, 1979
R-56724

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO 36078

The following person is doing business as ART-SPACE, 660 York Street, San Francisco, CA 94110 Penny Dachinger, 455 Cole Street #9, San Francisco, CA 94117 This business is conducted by an individual Signed Penny Dachinger This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on January 19, 1979

Pub. Dates: January 24, 31, February 7, 14, 1979
BG-13136

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO 35910

The following persons are doing business as OMNI POINT SYSTEMS, 64 Gough Street, San Francisco, CA 94102 Michael Addison, 16695 Shannon Street, Los Gatos, California 95030, J. A. Jungherr, 361 Mississippi, San Francisco, CA 94107, Vernon McGrath, 875 24th Avenue, San Francisco, CA 94121, Gordon MacKenzie, 217 10th Avenue, San Francisco, CA 94118, LeRoy D. Meshel, M.D., 36 Macondray Lane, San Francisco, CA 94109 This business is conducted by a general partnership Signed Michael Addison, Gordon MacKenzie, Vernon McGrath, J. A. Jungherr, LeRoy Meshel.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on January 12, 1979

Pub. Dates: January 17, 24, 31, February 7, 1979
BG-13123

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO 35508

The following persons are doing business as FINE ART RESOURCES, 431 Bryant, San Francisco, CA 94107 Marshall Aronowitz, 554 Shofwell, San Francisco, CA, Catherine Sullivan, 2140 Bush, San Francisco, CA, George G. Walker, 633 Battery #635, San Francisco, CA 94111 This business is conducted by a limited partnership Signed George G. Walker

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on December 26, 1978

Pub. Dates: January 10, 17, 24, 31, 1979
R-56620

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO 35515

The following person is doing business as THREE TREES COMPANY, 15 Western Shore Lane, San Francisco, CA 94115, Jae H. Lee, 15 Western Shore Lane, San Francisco, CA 94115 This business is conducted by an individual Signed Jae H. Lee

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on December 26, 1978

Pub. Dates: January 10, 17, 24, 31, 1979.
R-56728

NOTICE OF TRUSTEE'S SALE

On Friday, February 9, 1979, at the hour of 9:45 am, immediately in front of the main entrance to the office building located at 211 Main Street in the City of San Francisco, County of San Francisco, MICHAEL THALER, substituted as Trustee, will sell at public auction to the highest bidder for cash, in lawful money of the United States, all payable at the time of sale, the following described real property situated in the city of San Francisco, county of San Francisco, state of California, and described as follows, to wit: Beginning at a point on the southerly line of 27th Street, distant thereon 106 feet, 8 inches easterly from the easterly line of Noe Street, running thence easterly and along said line of 27th Street 26 feet, 8 inches, thence at a right angle southerly 114 feet, thence at a right angle westerly 26 feet, 8 inches; thence at a right angle northerly 114 feet to the point of beginning Being a portion of Horner's Addition Block no 127, commonly known as 479 27th St., San Francisco.

Said sale will be made without covenant or warranty, expressed or implied, regarding title, possession or encumbrances to satisfy the obligations secured by and pursuant to the Power of Sale conferred in a certain Deed of Trust executed by LOUIS A. GOUGH, JR., as Trustor, dated July 12, 1976, and recorded on July 22, 1976 in Book C206, Page 286 of official records of San Francisco County Dated January 12, 1979 Signed Michael Thaler, Trustee.

Pub. Dates: January 17, 24, 31, 1979
BG-13122

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO 35507

The following corporation is doing business as SAN FRANCISCO BOYS F. BOYS F. PLAYLAND, 1821-1827 Haight, San Francisco, CA 94117 Italian Hot Dog Corporation, a California Corporation, 1821-1827 Haight, San Francisco, CA 94117 This business is conducted by a corporation Signed Jack Stelz President & Director Italian Hot Dog Corporation.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on December 26, 1978

STEVEN AMES BROWN
PO Box 27322
San Francisco, CA 94127
Attorney for Applicant

Pub. Dates: January 10, 17, 24, 31, 1979
R-56729

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO 35582

The following person is doing business as HILL REALTY, 760 Market #315, San Francisco, CA 94102 Tempie L. Franzetti, 237 C Street, South San Francisco, CA 94080 This business is conducted by an individual Signed Tempie L. Franzetti

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on December 28, 1978

Pub. Dates: January 10, 17, 24, 31, 1979
R-56856

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO 36079

The following persons are doing business as ULTRA-MODERN EXCESSORIES, ULTRA-MODERN CULTURE (2 names), 2890 California Street, San Francisco, CA 94115 Edward S. Rachles, 2890 California Street, San Francisco, CA 94115, Andrea J. Goldberg, 2890 California Street, San Francisco, CA 94115 This business is conducted by a general partnership Signed Edward S. Rachles

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on January 19, 1979

Pub. Dates: January 24, 31, February 7, 14, 1979
BG-13135

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO 36081

The following persons are doing business as AXIS ASSOCIATES, 490 Second Street #306 San Francisco, CA 94107 Barbara Tenenbaum, 1049 Keith, Berkeley, CA 94708, Dianne Huichinson, 6 Fawn Lane, Corte Madera, CA 94925 This business is conducted by a general partnership Signed Barbara Tenenbaum

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on January 19, 1979

Pub. Dates: January 24, 31, February 7, 14, 1979
BG-13131

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO 36080

The following person is doing business as BEST CAMERA SHOP & FAST FILM SERVICE, KROMAK WASSERMAN ENTERPRISES, MASTER PORTRAITS IN OIL, HOLLYWOOD OIL PORTRAITS, SAVE MORE, CELEBRITY OIL PORTRAITS, CONSUMER PRODUCTS ADVISORY, T & P SUPPLIERS, CAMERA SHACK, CAMERA WAREHOUSE (11 names), 504 Van Ness Avenue, San Francisco, CA 94102 Samuel Wasserman, 291 Alta Loma Avenue, Daly City, CA 94015 This business is conducted by individuals (Husband & Wife) Signed Samuel Wasserman

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on January 19, 1979

Pub. Dates: January 24, 31, February 7, 14, 1979
BG-13134

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO 36004

The following person is doing business as DATA BASE COMPUTER SYSTEMS, THE NETWORK, NETCOM, THE COMPUTER NETWORK, NETWORK COMPUTER SYSTEMS, COMPUTER BASE (5 names), 495 3rd Avenue #8, San Francisco, CA 94118 Richard Hurn French, 495 3rd Avenue #8, San Francisco, CA 94118 This business is conducted by an individual Signed Richard Hurn French

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on January 16, 1979

Pub. Dates: January 24, 31, February 7, 14, 1979
R-56843

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO 36003

The following person is doing business as SOFTWARE WORKS, SOFTWARES, COMPUTER WORKS, HARDWARE WORKS, COMPUTERWORKS, HARDWAREWORKS (6 names), 1231 11th Avenue, San Francisco, CA 94122 Swami Deva Ninad, 1231 11th Avenue, San Francisco, CA 94122 This business is conducted by an individual Signed Ninad

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on January 16, 1979

Pub. Dates: January 24, 31, February 7, 14, 1979
R-56845

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO 35585

The following persons are doing business as AM-FM PROPERTIES, 156 26th Avenue, San Francisco, CA 94121 Alfred M. Bloch, M.D., 814 N. Linden Drive, Beverly Hills, CA, Meryl Siegel, 156 26th Avenue, San Francisco, CA 94121 This business is conducted by a limited partnership Signed Meryl Siegel, General Partner

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on December 28, 1978

Pub. Dates: January 10, 17, 24, 31, 1979
R-56854

Tip The Scales In Your Favor

Guardian Classified publishes Legal Notices for SF businesses or actions-at-law at the lowest rates in town. 824-2506, ask for Randy.

SUMMONS CASE NO. 226694

SUPERIOR COURT OF CALIFORNIA IN AND FOR THE COUNTY OF SAN MATEO. In re the marriage of the Petitioner ROBERT JOSEPH GAVENAS, and the Respondent AURORA F. GAVENAS.

NOTICE! You have been sued. The court may decide against you without your being heard unless you respond within 30 days. Read the information below.

1. To the Respondent:
a. The petitioner has filed a petition concerning your marriage. You may file a written response within 30 days of the date that this summons is served on you.

b. If you fail to file a written response within such time, your default may be entered and the court may enter a judgment containing injunctive or other orders concerning division of property, spousal support, child custody, child support, attorney's fees, costs, and such other relief as may be granted by the court, which could result in the garnishment of wages, taking of money or property, or other relief.

c. If you wish to seek the advice of an attorney in this matter, you should do so promptly so that your written response, if any, may be filed on time.

Dated October 11, 1978. Marvin Church, Clerk, by Kazuyo Kodakari, Deputy.

Pub. Dates: January 24, 31, February 7, 14, 1979
BO-13132

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 35593

The following persons are doing business as HIGHLAND DEVELOPMENT COMPANY, 1771 Highland Avenue, Berkeley, CA. Alfred M. Bloch, M.D., 814 N. Linden Drive, Beverly Hills, CA. Meryl Siegel, 156 26th Avenue, San Francisco, CA 94121. Marguerite Markarian, M.D., 5300 Holmes Run Parkway, Alexandria, VA 22304. This business is conducted by a limited partnership. Signed Meryl Siegel, General Partner.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Remedios de Luna on December 28, 1978.

Pub. Dates: January 10, 17, 24, 31, 1979
R-56855

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 35440

The following persons are doing business as GREAT EXPECTATIONS, 1550 Bryant, San Francisco, CA 94103. Townsend Realty, a general partner, 1550 Bryant, San Francisco, CA 94103. Thomas J. Vuyovich, 921 Minnesota, San Francisco, CA 94107. Allan H. Cadgane, 449 Alvarado, San Francisco, CA. James R. DeRocco, 2901 Buchanan #8, San Francisco, CA 94123. This business is conducted by a general partnership. Signed Allan H. Cadgane.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on December 19, 1978.

Pub. Dates: January 10, 17, 24, 31, 1979
R-56730

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 35371

The following persons are doing business as GINSBERG'S DUBLIN PUB, 400 Bay Street, San Francisco, CA 94133. Leonard B. Illia, 638 Via Casitas, Greenbrae, CA 94904. Victor A. Roth, 14 Mercury, Tiburon, CA 94920. This business is conducted by a limited partnership. Signed Leonard B. Illia, Victor A. Roth.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P.W. Murphy on December 15, 1978.

Pub. Dates: January 10, 17, 24, 31, 1979
BO-13113

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 35372

The following corporation is doing business as HEALTHCARE RELATED SYSTEMS, INCORPORATED, 621 17th Avenue, San Francisco, CA 94121. Healthcare Related Systems, Inc., 621 17th Avenue, San Francisco, CA 94121. This business is conducted by a corporation. Signed Healthcare Related Systems, Incorporated, Martha S. McConnell, Secretary.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P.W. Murphy on December 15, 1978.

Pub. Dates: January 10, 17, 24, 31, 1979
BO-13112

ABANDONMENT OF FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 24600

The following persons have abandoned the use of the fictitious business name SILVERSTONE, at 1052 Greenwich Street, San Francisco, CA 94133. Richard B. Silver, 590 Lombard Street, San Francisco, CA 94133. Michael S. Johnstone, 2313 Valley Street, Berkeley, CA 94702. Said fictitious business name was filed in San Francisco County in March, 1977. This business was conducted by a general partnership. Signed Richard B. Silver.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on December 11, 1978.

Pub. Dates: January 10, 17, 24, 31, 1979
R-56548

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 35391

The following person is doing business as SMITH RECORDER EDITIONS, 937-B Howard, San Francisco, CA 94103. David Grant Smith, 937-B Howard, San Francisco, CA 94103. This business is conducted by an individual. Signed David Smith.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Remedios de Luna on December 18, 1978.

Pub. Dates: January 10, 17, 24, 31, 1979
R-56731

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 35289

The following persons are doing business as LAND'S END PRESS, 3426 Judah, San Francisco, CA 94122. Roger C. Bland, 3426 Judah, San Francisco, CA 94122. Sally Wilson Bland, 3426 Judah, San Francisco, CA 94122. This business is conducted by individuals (Husband & Wife). Signed Roger C. Bland.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on December 12, 1978.

Pub. Dates: January 10, 17, 24, 31, 1979
R-56504

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 35335

The following persons are doing business as SAN FRANCISCO FAIR HOUSING ASSOCIATION, 540 Shoreline Highway, Mill Valley, CA 94941. Equality in Housing (Michelle M. Bowers, 1254 La Playa #2, San Francisco, CA 94122) PO Box 6671, Oakland, CA 94644. Justice in Housing, (Lawrence R. Horn) 540 Shoreline Highway, Mill Valley, CA 94941. This business is conducted by a limited partnership. Signed Michelle M. Bowers, Lawrence R. Horn.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P.W. Murphy on December 13, 1978.

Pub. Dates: January 10, 17, 24, 31, 1979
R-41535

SUMMONS CASE NO. 735-832

SUPERIOR COURT OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In re the marriage of the Petitioner BENITO VARGAS and the Respondent MARY JO VARGAS.

NOTICE! You have been sued. The court may decide against you without your being heard unless you respond within 30 days. Read the information below.

1. To the Respondent:
a. The petitioner has filed a petition concerning your marriage. You may file a written response within 30 days of the date that this summons is served on you.

b. If you fail to file a written response within such time, your default may be entered and the court may enter a judgment containing injunctive or other orders concerning division of property, spousal support, child custody, child support, attorney's fees, costs, and such other relief as may be granted by the court, which could result in the garnishment of wages, taking of money or property, or other relief.

c. If you wish to seek the advice of an attorney in this matter, you should do so promptly so that your written response, if any, may be filed on time.

Dated June 29, 1978. Carl M. Olsen, Clerk. By Robert J. Hare, Deputy.

FREDERICK A. NERVO
995 Market Street
San Francisco, CA 94103
(415) 392-3381
Attorney for Applicant

Pub. Dates: January 10, 17, 24, 31, 1979
BO-13111

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 35760

The following persons are doing business as ARRAY-5, 1215 Sixth Avenue, San Francisco, CA 94118. Juan-Tomas Rehbock, 3706 38th Avenue, Oakland, CA 94619. Maria Silva Soldar, 1215 Sixth Avenue, San Francisco, CA 94118. Jo-Ann K. Inili, 1215 Sixth Avenue, San Francisco, CA 94118. Jeffrey Kaplan, 1219 3rd Avenue, San Francisco, CA 94118. Karen F. Gilbert, 2450-A 15th Street, San Francisco, CA 94114. Enrique M. Zeiger, 1215 Sixth Avenue, San Francisco, CA 94118. This business is conducted by a general partnership.

Signed Juan-Tomas Rehbock. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on January 5, 1979.

Pub. Dates: January 10, 17, 24, 31, 1979
BO-13115

STATEMENT OF WITHDRAWAL FROM PARTNERSHIP FILE NO. 19063

The following person has withdrawn as a general partner from the partnership operating under the fictitious business name of ARCHAEOLOGICAL CONSULTANTS, at 82 Beaver, San Francisco, CA 94114. Anne M. Carlson, 82 Beaver, San Francisco, CA 94114. The fictitious business name statement for the partnership was filed on June 27, 1975, in the County of San Francisco.

Signed Anne M. Carlson. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California, on December 29, 1978 by clerk P.W. Murphy.

Pub. Dates: January 10, 17, 24, 31, 1979
R-56726

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 35761

The following persons are doing business as FULL CIRCLE COMMUNICATIONS, 10 Lyon #101, San Francisco, CA 94117. Scott Elwyn Swearingen, 10 Lyon #101, San Francisco, CA 94117. Sheila Kiernan Swearingen, 10 Lyon #101, San Francisco, CA 94117. This business is conducted by individuals (Husband & Wife).

Signed Sheila Kiernan Swearingen. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on January 5, 1979.

Pub. Dates: January 10, 17, 24, 31, 1979
BO-13117

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 35763

The following person is doing business as CONSUMER INFORMATION SERVICE/CONSUMER/CIS, 774 Edinburgh, San Francisco, CA 94112. Carl Eugene Blalock, 774 Edinburgh, San Francisco, CA 94112. This business is conducted by an individual.

Signed Carl Blalock. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on January 5, 1979.

Pub. Dates: January 10, 17, 24, 31, 1979
BO-13114

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 35762

The following persons are doing business as CRAWFORD CONSULTING, 1762 Mason, San Francisco, CA 94133. Glen Edward Crawford, 1762 Mason, San Francisco, CA 94133; Johnella Olds, 1762 Mason, San Francisco, CA 94133. This business is conducted by individuals (Husband & Wife).

Signed Glen Crawford. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on January 5, 1979.

Pub. Dates: January 10, 17, 24, 31, 1979
BO-13116

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 35265

The following persons are doing business as FULL CIRCLE PRODUCTIONS, 10 Lyon Street #101, San Francisco, CA 94117. Scott Elwyn Swearingen, 10 Lyon Street #101, San Francisco, CA 94117. This business is conducted by individuals (Husband & Wife). Signed Sheila Kiernan Swearingen.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P.W. Murphy on December 11, 1978.

Pub. Dates: January 10, 17, 24, 31, 1979
R-56549

SUMMONS CASE NO. 744673

SUPERIOR COURT OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In re the marriage of the Petitioner HELEN L. EVANS, and the Respondent: CALVIN C. EVANS.

NOTICE! You have been sued. The court may decide against you without your being heard unless you respond within 30 days. Read the information below.

1. To the Respondent:
a. The petitioner has filed a petition concerning your marriage. You may file a written response within 30 days of the date that this summons is served on you.

b. If you fail to file a written response within such time, your default may be entered and the court may enter a judgment containing injunctive or other orders concerning division of property, spousal support, child custody, child support, attorney's fees, costs, and such other relief as may be granted by the court, which could result in the garnishment of wages, taking of money or property, or other relief.

c. If you wish to seek the advice of an attorney in this matter, you should do so promptly so that your written response, if any, may be filed on time.

Dated October 17, 1978. Carl M. Olsen, Clerk. By Remedios de Luna, Deputy.

Pub. Dates: January 10, 17, 24, 31, 1979
BO-13116

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 35925

The following person is doing business as THE LONDON PUBLISHING COMPANY, 1820 Union Street, Suite 169, San Francisco, CA 94123. Ronald E. Casler, 2936 Polk Street, Apt. 5, San Francisco, CA 94109. This business is conducted by an individual. Signed Ronald E. Casler.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P.W. Murphy on January 12, 1979.

Pub. Dates: January 17, 24, 31, February 7, 1979.
BO-13124

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 35911

The following person is doing business as BAGMAKERS, 2246 Vicente Street, San Francisco, CA 94116. Benjamin Guterman, 2247 37th Avenue, San Francisco, CA 94116. This business is conducted by an individual. Signed Benjamin Guterman.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P.W. Murphy on January 12, 1979.

Pub. Dates: January 17, 24, 31, February 7, 1979
BO-13121

ORDER TO SHOW CAUSE FOR CHANGE OF NAME

NO. 747523
SUPERIOR COURT OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In the matter of the applications of EUGENE SYLWESIUK and MARY ANN SYLWESIUK for change of name.

The applications of EUGENE SYLWESIUK and MARY ANN SYLWESIUK for change of name, having been filed in Court, and it appearing from said applications that EUGENE SYLWESIUK and MARY ANN SYLWESIUK have filed applications that their names be changed to EUGENE SYLLS and MARY ANN SYLLS, respectively, now, therefore, it is hereby ordered and directed that all persons interested in said matter do appear before this Court in the courtroom of the Presiding Judge on the 14th day of February 1979, to show cause why the applications for change of name should not be granted.

Dated December 28, 1978. Francis W. Mayer, Judge of the Superior Court.

Pub. Dates: January 10, 17, 24, 31, 1979
R-56727

ORDER TO SHOW CAUSE FOR CHANGE OF NAME

NO. 747760
SUPERIOR COURT OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In the matter of the application of PAUL EDWARD WALLACE for change of name.

The application of PAUL EDWARD WALLACE for change of name, having been filed in Court, and it appearing from said application that PAUL EDWARD WALLACE has filed an application that his name be changed to PAUL MATLOVICH REHME, now, therefore, it is hereby ordered and directed that all persons interested in said matter do appear before this Court in the courtroom of the Presiding Judge on the 5th day of February 1979, at 6:45 o'clock am of said day to show cause why the application for change of name should not be granted.

Dated January 4, 1978. Francis W. Mayer, Judge of the Superior Court.

Pub. Dates: January 10, 17, 24, 31, 1979
BO-13119

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 35615

The following persons are doing business as PECA ASSOCIATES OF CALIFORNIA, 120 Montgomery #1300, San Francisco, CA 94104. Peca Incorporated, 120 Montgomery #1300, San Francisco, CA 94104. Daniel A. Smith, 120 Montgomery #1300, San Francisco, CA 94104. This business is conducted by a general partnership.

Signed J.C.W. Ferrall, Secretary, Peca Incorporated.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P.W. Murphy on December 28, 1978.

Pub. Dates: January 10, 17, 24, 31, 1979
R-56725

“What does it cost to publish a Fictitious Name Statement?”

If you're going into business in San Francisco, you have your choice of six newspapers in which to publish your FNS. Here they are, with the rates they charge:

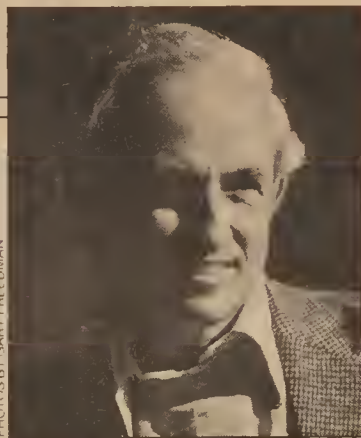
Banner.....	\$29.50
Daily Commercial News.....	\$29.50
Progress.....	\$30.00
Recorder.....	\$36.00
Chronicle/Examiner.....	\$270.00 (or more, depending on size)
BAY GUARDIAN.....	\$25.00

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GUARDIAN CLASSIFIED
The People Connection.



UC physics professor
Charles Schwartz

BY ART GOLDBERG

It is widely known in scientific circles that the University of California, through its sponsorship of the Livermore and Los Alamos laboratories, has played a central role in developing the U.S. nuclear weapons arsenal. Between them, the two labs are responsible not only for the atom bombs that fell on Hiroshima and Nagasaki but also for the hydrogen and neutron bombs and a whole range of nuclear warheads and for missiles whose names have almost become household words—Atlas, Cruise, Titan, Minuteman, Polaris, Poseidon, Lance and Trident.

Until recently, the labs operated pretty much as they pleased, with no public scrutiny and barely a glance from the UC Board of Regents, who receive \$3.8 million a year from the federal government for the sponsorship. The regents use the money to make improvements in university buildings, or in some cases construct new laboratories. However, once they select a director for Livermore or Los Alamos, the regents and the university are pretty much out of the picture. The Department of Energy funds the labs and must approve UC's choice of a laboratory head.

The lab directors, and all 10,000 employees of Livermore and Los Alamos, are UC employees, but UC has no say over the type of research they do, the safety of the labs or of the people who work there, or the environmental damage the labs cause. That is all controlled in Washington, formerly by the Atomic Energy Commission and now by the DOE. In the past few years, scientists at Livermore and Los Alamos have been doing some work to try to solve the country's energy problems, but as Duane Sewell, the DOE's assistant secretary for defense programs, told the regents recently, the labs' "dominant responsibility" is to develop nuclear weapons and to "maintain the nuclear weapons stockpile."

Sewell noted that the DOE has been encouraging the labs to take on other programs, like energy and medical research, "only if they do not impede the weapons programs." Officials at Livermore and Los Alamos say that about half their work is non-weapons-related, but UC physics professor Charles Schwartz wryly notes that the non-weapons work is designed "to keep the bomb builders busy during the slack season."

At Livermore, scientists are currently working on laser fusion techniques, which DOE officials say offer great hope

UC AND THE DRIVE TO TORPEDO THE NUCLEAR TEST BAN TREATY

of an inexpensive, non-polluting fuel of the future, which, unlike nuclear power, would pose no waste-disposal problem. But Schwartz and the UC Nuclear Weapons Labs Conversion Project contend that the primary applications of laser technology are military, and the energy implications are only secondary.

In his small campus office, not far from the 300-foot-high campanile, Schwartz points to a 1975 article in *Science* magazine, quoting Major-General Edward B. Giller, the chief of national security for the Energy Research and Development Administration (now part of DOE), as saying, "basic laser technology is equally applicable to civilian and military aspects. But really, this is a military program and always has been. . . . It would be a very useful thing to have in a comprehensive test ban."

Mention of the test ban brings fire to Schwartz's eyes. He points out that in September 1977 both Livermore Lab director Roger Batzel and Los Alamos director Harold Agnew testified against a Comprehensive Test Ban Treaty to the Senate Foreign Relations Committee, with Batzel claiming that the proposed treaty would hamper the development of larger nuclear warheads because it would force scientists to scale down their experiments.

The proposed five-year Comprehensive Test Ban Treaty with the Soviet Union would ban any kind of underground nuclear test explosions, according to the Federation of American Scientists' June 1978 newsletter. "With the weapons laboratories prohibited from testing in both superpowers," the Federation predicted, "one can confidently expect that weapons design will wither and that the

churning of weapons deployment will slow."

More recently, in June 1978, both Agnew and Batzel met with President Carter, again to lobby against a test ban treaty, even though the latest version contains provisions for on-site inspection of certain Soviet facilities long sought by the U.S. Agnew and Batzel argued that occasional underground testing was needed to check the quality of stockpiled warheads. However, this idea was challenged by three former top Los Alamos administrators, including Dr. Norris Bradbury, Los Alamos director from 1945 to 1970.

Bradbury, Richard Garwin and J. Carson Mark, head of Los Alamos's Theoretical Division from 1947 to 1973, told Carter that the U.S. nuclear stockpile could be checked by non-nuclear testing, inspection and remanufacture of suspect parts. Editorializing on behalf of a test ban treaty last August, the *Washington Post* said, "To continue testing warheads underground is at this point merely to drive the arms race mindlessly on. A test ban would freeze what almost everyone regards as the current American advantage in warhead technology. A ban would strengthen the two powers' hand in including other countries not to start or expand nuclear arsenals." The *Post* identified the Livermore and Los Alamos labs as leaders of the drive to get Carter to weaken the test ban treaty now under negotiation.

It incenses Schwartz and members of the Weapons Labs Conversion Project that Agnew and Batzel, whom they describe as "weapons promoters," and the labs themselves are "legitimized" through their association with the University of California. The Conversion Project and others have been unsuccessful in trying to arrange for

debates on the validity of U.S. nuclear weapons policy inside Livermore, nor have they been able to obtain much relevant information about what type of research goes on there, although Los Alamos assistant director E. F. Hammel has said that the only really secret information is how the bombs are made.

The labs' critics, who also include the U.C. Student Body President's Council, the War Resisters League and Berkeley Students for Peace, say such secrecy, unwillingness to debate and unwillingness to publish the results of research have no place in a university, and are now asking the regents to sever their relationship with Livermore and Los Alamos.

Schwartz contends that the regents have been given a lot of misinformation about Livermore and Los Alamos by those who have a vested interest in keeping them running as "bomb factories." He says that claims that the labs are highly regarded in scientific circles are just not true, nor is the claim made by regent Edward Carter that scientists at the weapons labs received several Nobel Prizes. "The Nobel Prizes went to scientists at the Lawrence Berkeley Lab, which no longer does classified research," Schwartz said.

The labs' critics have given up trying to get UC to exert more influence over Livermore and Los Alamos. They now want the university to sever its ties with those institutions, so that, in the word of the Student Body President's Council, "it at least refrain from cloaking the production of weaponry with the garb of academic purity."

The final decision will be made by the Department of Energy, which has appointed a committee to study the situation and file a report by May 1. The labs themselves seem to be of two minds. They freely admit that the association with UC adds prestige to their operations and makes it much easier to recruit people to work for them. "It is tremendously important to me that I am an employee of the University of California and not of the federal government," one lab director told the regents. At the same time, the labs are not particularly excited about students and faculty members breathing down their necks asking for information about their operations and seeking debates on the merits of U.S. nuclear arms policies.

The UC regents seem remarkably unconcerned about the subject. At their last meeting, regent Stanley Scheinbaum remarked that there had scarcely been any interest in debating the issue. The \$3.8 million UC receives for managing the labs is a drop in the bucket compared to the university's total budget of more than \$800 million. And money is the only thing that really seems to interest the majority of regents.

The critics have had one small victory. Harold Agnew announced several months ago that he would resign as director of Los Alamos on March 1, because he was unhappy with UC salary policies and the continuous criticism of the weapons lab by the academic community. The DOE has expressed its disappointment in seeing him leave. ■

(Fourth of a series)



Ground zero: UC students hold a "die-in" at Sproul Plaza, UC Berkeley, Nov. 14, 1978.